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wear them

the
New York Collections

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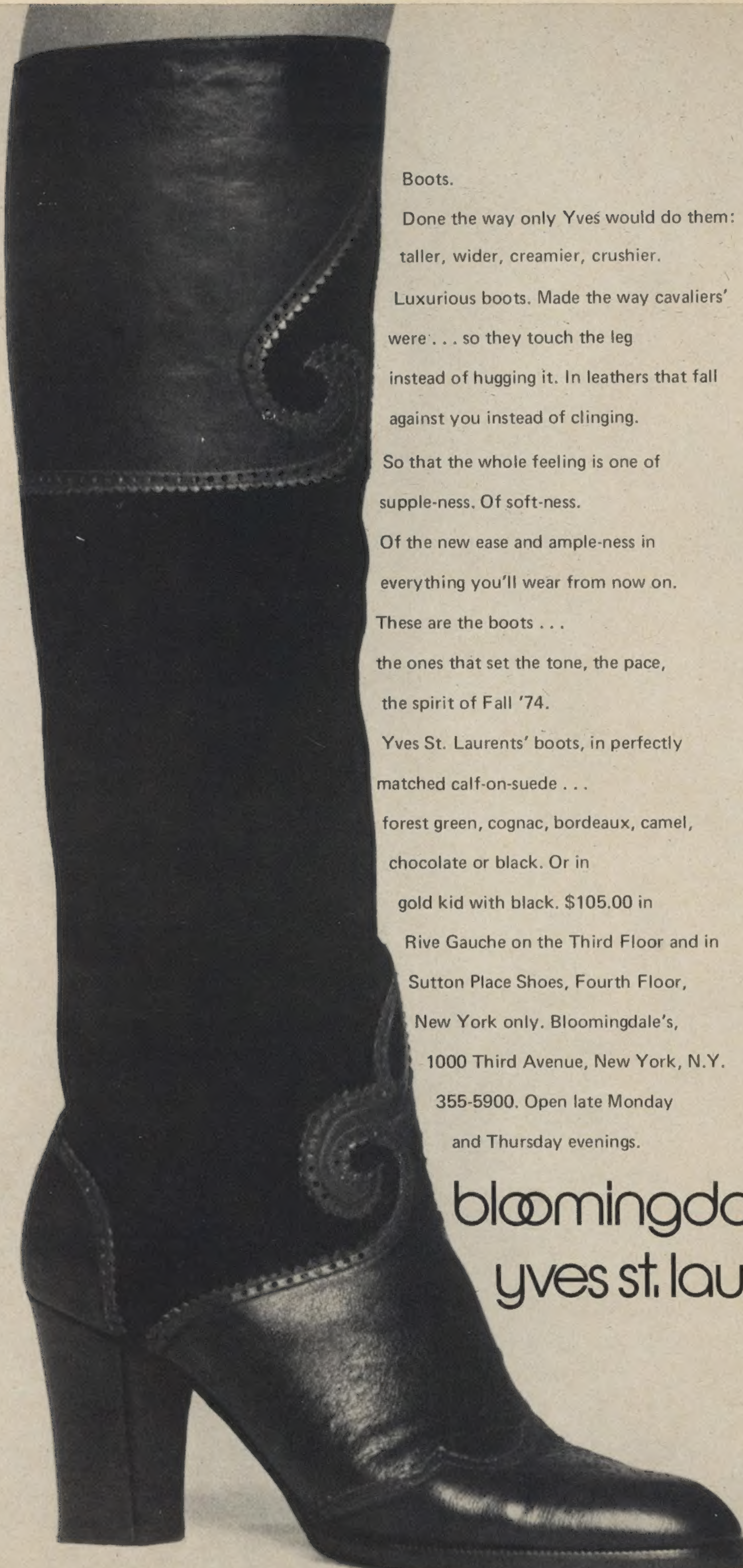
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SEPTEMBER, 1974

(INCORPORATING VANITY FAIR)

VOGUE

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AVEDON

COVER: Firecracker start to the year of the coat in the New York Collections—Lauren Hutton in Halston's unlined cashmere kimono, turned out with its own pullover, pants, and muffler; to clip with Bulgari's leaf of chrysoprase and rubies. Turnout, about \$900. At Bergdorf Goodman, N.Y. and the new White Plains store; Wana-maker's; Martha, Palm Beach, Bal Harbour; Stanley Korshak; Sakowitz; I. Magnin. Clip, Bulgari at Danaos Ltd., Hotel Pierre, N.Y. Earrings: Peter & Peggy for P.C. Designs, Bloomingdale's. . . Pretty makeup with red: Spun-gold Bronze eye shadow dusted with Pure Gold; C.H. R. Extraordinary Gel Lipstick in Crystal Red. All, Ultima II by Charles Revson. Hair, Suga. Makeup, Way Bandy.

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The Way Some Women Remove Eye Make-Up Is A Crying Shame

How you take it off can be more important than how you put it on

If you're still taking off your eye make-up the hard way—tissuing it off with eye-stinging, tear-bringing cleansing cream . . . washing it off with skin-withering soap . . . or improvising with inconvenient cotton balls dunked in baby oil—better take a second look.

Has rubbing away shadow, liner and mascara night after night finally started to take its toll on your delicate eye area? Left it increasingly dry and rough . . . vulnerable to the beginnings of those "fading beauty" age lines? Are you fighting a losing battle against the inroads of today's longer-lasting, deeper-colored, wear-resistant eye make-up, that's tougher than ever to remove?

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White Plains!*

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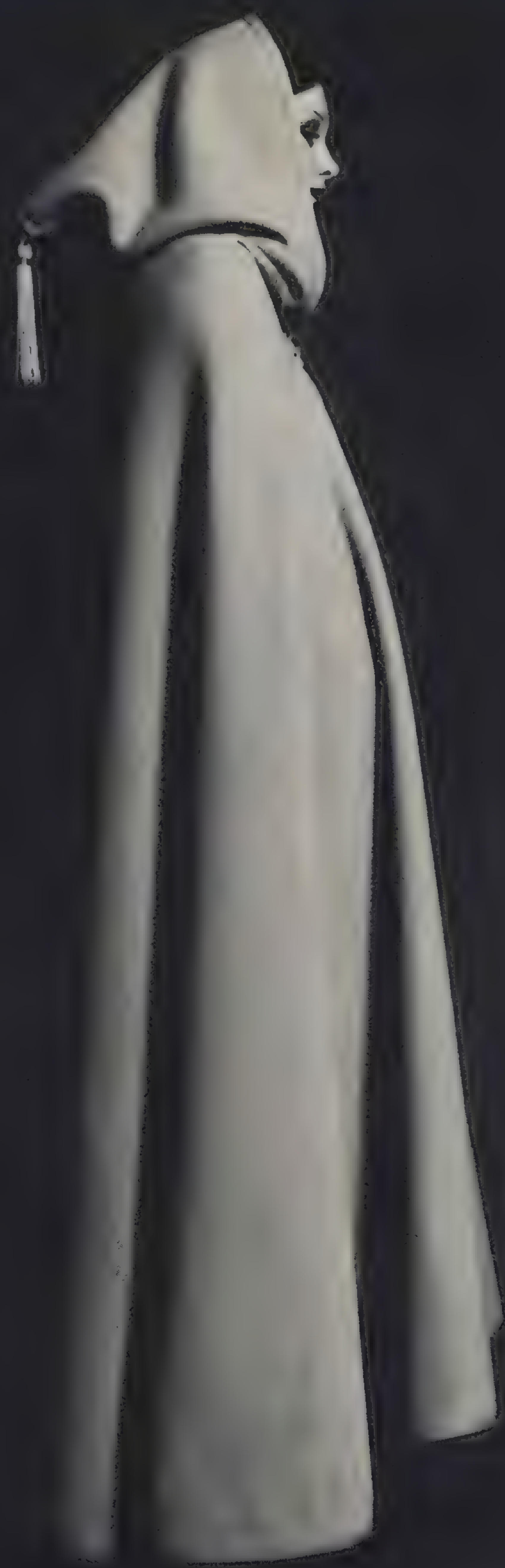


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Elisabeth



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Eveningthing
by Jerry Silverman
in Qiana*

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down to there. Sought-after luxe in a cool slither
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Fluidmayer

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Estée Lauder

MARCHESA DI GRESY FOR **MIRSA**



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What is it?

It's a method of *night-time* application: you apply Mitchum Anti-Perspirant at *night*—before you go to bed. Instead of in the morning. It's the way to say good night to problem perspiration *effectively*. And, as you'll soon see, there's no madness to this method.

What makes The Mitchum Method so effective?

Several things. **First:** since you apply this unique anti-perspirant at *night*—before you go to bed—Mitchum's two anti-perspirants have a whole night's time to work their benefits into your skin. (When you apply an anti-perspirant in the morning, that first rush of perspiration may wash away your protection before it has sufficient time to work.) After a night with Mitchum's anti-perspirants, you'll wake up to all-day protection from problem perspiration. Makes sense, doesn't it?

Second: Mitchum's anti-perspirants do not seal or plug your underarm pores. What they *do* is gently re-direct problem-causing underarm sweat. It leaves through other, less bothersome areas of your body. (Of course, you perspire from many areas of your body. But you're particularly aware of the perspiration problem when those sweat glands under your arms start gushing.) Mitchum's anti-perspirants help eliminate that moist, uncomfortable sensation.



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Here's how: even though Mitchum Anti-Perspirant contains high percentages of the two best anti-perspirant ingredients, aluminum chloride and aluminum chlorohydrate, its formula has been specially *gentled* by a process called *buffering*. To avoid stinging or irritating normal skin. Mitchum works *comfortably*.

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CONCORD



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Smart Parisiennes adore the creations of Christian Dior, like this beguiling black silk chiffon tea gown brilliantly patterned with gold metallic flowers, \$398. Exclusively S.F.A., of course, Designer Collections.


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CELEBRATING FIFTY YEARS OF FASHION



Weave a dazzling web of glamour with Mollie Parnis' evening gown for the Social Season here and abroad. Piquant sophistication in black rayon matte jersey bejeweled with brilliants, \$575. Evening Collections.

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Image of the times. Oscar de la Renta's late-day frock to stimulate scintillating cocktail conversation. Very much the mode, in black cotton-rayon lace and rayon-acetate velvet, ours alone, \$200. Fifth Avenue Shop.


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What a ravishing thought. A dramatic evening ensemble from Calvin Klein. For the lady with flair, a tunic a la russe with sable-dyed Norwegian fox over pants. Green cotton velvet, \$278. Collection Sportswear.


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skirt. Then, the absolute splendor of his
satin blouse. Fur origin: Canada

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Cape, \$70.

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for

NAN DUSKIN

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The American Wool Council
WJ-1174

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California Seattle Portland Phoenix Chicago

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DESIGNED BY HUBERT LATIMER

Mollie Parnis couture



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AMERICANS

ALL
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LIVES IN
WOOL COUNTRY,
U.S.A.

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Fashion selection by
The American Wool Council
WJ-1174A

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California Seattle Portland Phoenix Chicago



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Catherine Deneuve for Chanel



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Perfume in the classic bottle 11.00 to 400., Spray Perfume 8.50, Eau de Toilette 7.00 to 20.00, Eau de Cologne 5.00 to 20.00, and Spray Cologne 7.00.



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A woman with blonde hair is standing in a room with dark wood paneling. She is wearing a long, sleeveless dress with a black base and a pattern of pink, yellow, and white flowers. She has her hands on her hips and is looking towards the camera.

"My latest Leslie Fay"

I'm taking Spanish lessons, but he doesn't know it.

So when we go to the Spanish Embassy ball tonight, he's in for a big surprise. I'll be speaking like a native Castilian . . . and not a word of English.

He's also going to be very impressed with my Latest Leslie Fay. I love the look of this long print polyester dress with the matched print shawl.

It comes in this black and pink combination as well as green with pink. Sizes 8 to 18. About \$54.

It's my Latest Leslie Fay. And he'll love it.

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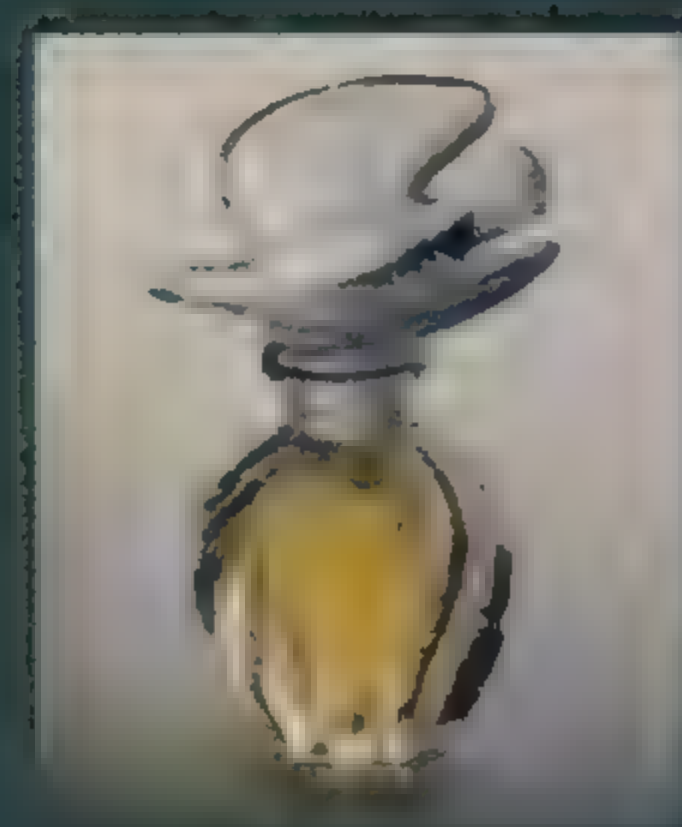


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by Calvin Klein with a mere wisp of a bra.
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QIANA nylon. In mist grey and mahogany
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The Qiana® Look.
If you love the luxury of silk.
But insist on easy care.

MARGA TIETJE FOR TANNER OF NORTH CAROLINA (left), available at L.S. Ayres & Co., Indianapolis; Halle Bros., Cleveland. FLORENCE ALPER FOR CONTESSA MONIQUE (top right), at Bonwit Teller, New York; Neiman-Marcus, Dallas. THE KOLLECTION, LTD., A DIVISION OF JONATHAN LOGAN (lower right), at fine stores. All in double rich jersey of Qiana* nylon.
*Du Pont registered trademark. Du Pont makes fibers, not fabrics or fashions.

Qiana®...by DuPont
nylon
So luxurious you'd never suspect it's practical.



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Adele Simpson Little lady with big ideas



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Rather, it speaks of pride and relentlessly disciplined care.

Nowhere is this more evident than in their skin. Seemingly ageless and certainly radiant, theirs is truly gifted skin. Endowed not so much by nature as by unwavering care with such very fine beauty treatments as Orlane alone can perhaps now offer.

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Needless to say, it was almost no time at all before Orlane enjoyed as renowned and celebrated a reputation here in America as it had for so very many years on the continent.

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Applied in the morning, it will leave your complexion fresh and glowing throughout the day. 13.50

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RICH'S

Rich's epitomizes the elegant ease of Fall, 1974 with thoroughbred classics from The Anne Klein Collection by Donna Karan, at left. The natural luxe of navy suede over a vicuña bouclé turtleneck and impeccable glen plaid pants.

At right, an exuberance of poppies by Kasper for Joan Leslie. The evening pyjama, in sumptuous Nyesta® jersey of Antron® nylon, flowing from a nonchalant tunnel-sleeved wrap top. Rich's Regency Shops.

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you elitist!
Posh Ultrasuede
dripping with fox..
unabashedly opulent.
Blassport buff wrap
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PITTSBURGH



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all swing
and swagger
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loden skirt, \$92
The Anne Klein Room
KAUFMANN'S
PITTSBURGH

By Allene Talmey

VOGUE **POLITICS**

Understanding inflation: who's the villain in this tragedy?

"It does not do to leave a live dragon out of your calculations, if you live near him." So wrote J. R. R. Tolkien, the wily creator of *Hobbits*. These days that live dragon is inflation. What to do about it is everyone's concern: the Federal Reserve Board, university theorists, newspaper editorialists, the elderly eaters of dog food, business executives, union leaders, thrifty savers, the Secretary of the Treasury, the Director of the White House Office of Management and Budget.

Dr. Herbert Stein, the resigned chairman of the President's Council of Economic Advisers, knows exactly whom to blame: the American public. For *The Washington Post* Syndicate, Herblock, the renowned cartoonist, explained Dr. Stein's position with a cartoon showing a family of four at the dinner table with this caption: "We've mismanaged the economy again dear—we didn't insist on paying more taxes."

At the moment, fright is in the air. Economic classicists want to lower inflation's yearly rate by a tightfisted, elegant, balanced Federal budget in conjunction with controlled, low money growth. Romantic economists prefer to cut income taxes and spend public funds.

To Dr. Arthur F. Burns, the chairman of the Federal Reserve Board, "the future of the economy is in jeopardy," if inflation keeps on. Without mentioning that distinguished, former Columbia University professor, Vice-President Gerald Ford said that the greatest threat to the country lies in the "headless prophets of doom and gloom." Naturally he failed to locate the minds and mouths of those "headless prophets."

If President Nixon has his way, the next chairman of the President's Council of Economic Advisers will be a strong-minded, candid, attractive, conservative economist, Alan Greenspan, head of the New York firm Townsend and Greenspan, economic consultants, whose clients include great corporations in almost

every industry. A dark-haired man of forty-eight, he is tall with a bad back, an encompassing smile, a brown pipe, and a solid knowledge of the clarinet and saxophone.

Alan Greenspan is the only Presidential economic adviser who started his career as a musician. After he finished his musical studies at The Juilliard School in New York where he was born, he traveled the country for two years with Henry Jerome's dance band, playing the sax and clarinet. With him went Leonard Garment, playing the same instruments. (Now Garment is a Nixon lawyer on the White House staff.) Later Greenspan took his Bachelor's degree at New York University, following it up with graduate work at Columbia University where he studied under Dr. Burns. (He was graduated from the same high school as Dr. Henry Kissinger, but they were not classmates.)

In his pleasant but not elaborate office on the thirty-third floor of a massive New York building that faces the Battery, he talked to me about inflation. "There is no alternative to the restraint of Federal spending coupled with tight money," he said, as he huffed his pipe. "It is a tragedy that we allowed inflation to get this far. Federal programs have grown, they outstrip tax receipts at existing tax rates. Trying to put a ceiling on Federal spending will not succeed if Congress lets it become a partisan issue. Historically, one of the major causes of excessive monetary growth is loose fiscal policy. By insisting on a responsible fiscal policy with its accompanying low monetary growth, an economist wins zero friends and loses many he had."

Inflation in this country runs these days at a rate of 10 to 13 percent a year, lower than most of the countries around the world. (Mr. Greenspan said that is a choice between cancer and amputation.) Larry Martz of *Newsweek* wrote that "the lesser evil which Burns plainly means to bring about is another money

(Continued on page 81)

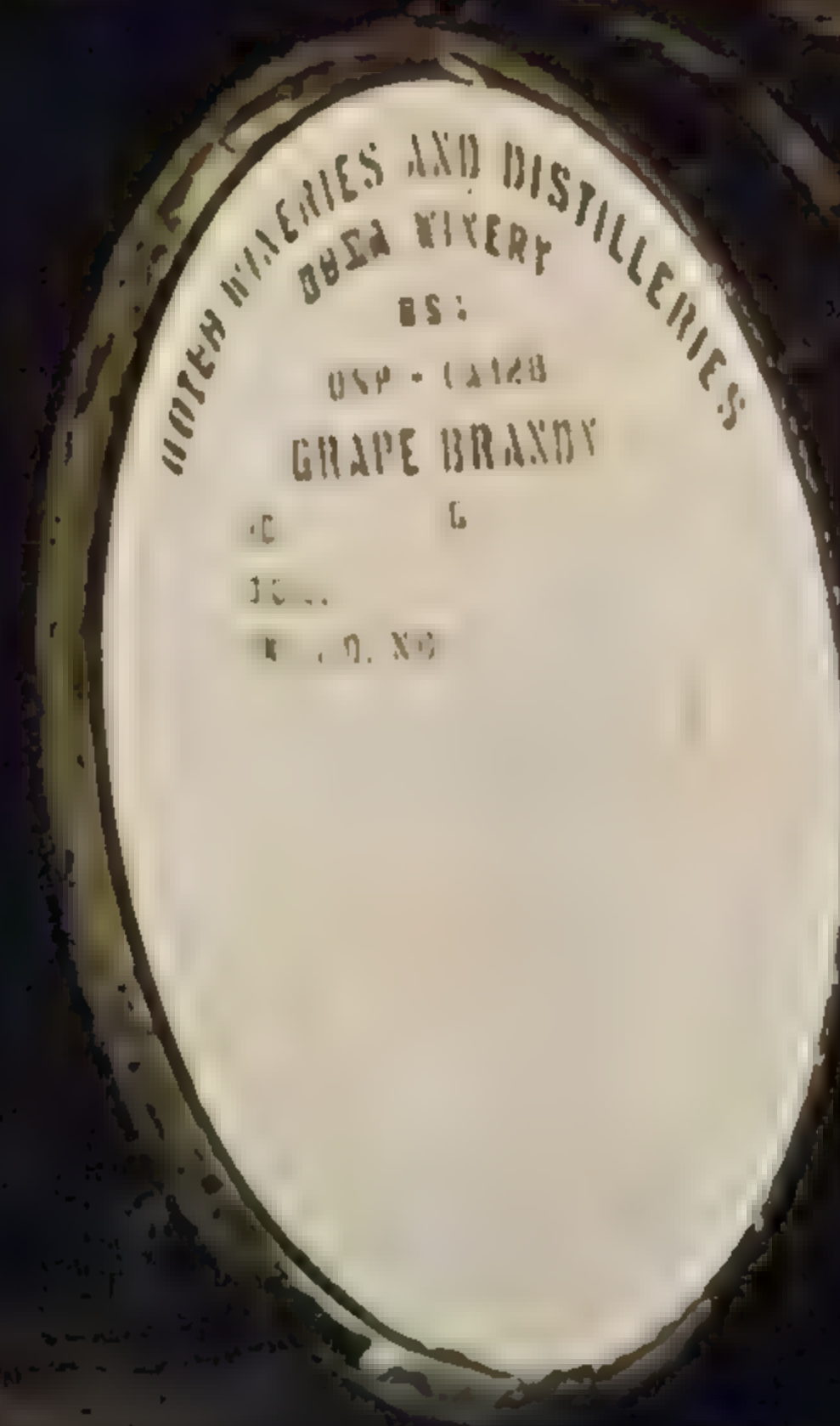
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Cadoro

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Spirited, too, brandy, right for any season, any reason, simpatico with Crystal's classic in season-spanning creme. The shirtdress, woven of texturized Dacron® gabardine, is also cherry or green. 8-18. \$44. San Francisco, too, for the knowing connoisseur, for brandy, smooth, subtle, with a splash or mixer . . . for silky, smooth black with a definite flair. The dress, Dacron® knit, also brown. 6-16. \$38. Hop the cable car for a day in town . . . relax with a late afternoon pick-me-up. Choose navy in an on-the-go doubleknit, polyester and wool, also, hemlock or brown, \$54; while, Crystal's alligator opts for diamonds on a turtle'd shift, doubleknit of Dacron® mostly red, navy or green. \$40. Both, 8-18. Prices higher in the west.

B. Altman & Co., Fifth Avenue, White Plains, Manhasset, Short Hills, St. Davids, Pa., Ridgewood/Paramus; Jordan Marsh, Florida; Dayton's Oval Room, Minneapolis, St. Paul, Southdale, Brookdale, Rochester, Rosedale; Harzfeld's, Petticoat Lane, Kansas City, Mo.; Battelstein's, Houston; Kaufmann's, Pittsburgh, Pa.; Montaldo's, All Stores; Hutzler's, Baltimore; T. A. Chapman, Milwaukee.

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Ephrata, Wa. The Barnes Shop	Norfolk, Va. Sarah Cohen, Inc.	Washington, Pa. Hal Lewis
Escondido, Ca. The Mercantile	Norristown, Pa. Feder's	Waterloo, Ia. Braley's
Evanston, Il. Bernard	North Attleboro, Ma. M.A. Vigorito	Watertown, N.Y. Herr's
Evansville, In. Kaiser's	North Canton, Oh. George-Ann's	Waterville, Me. Alvina & Delia
Fairmont, Mn. Georgia's	Specialty Shop	Watsonville, Ca. Towntry Fashions
Fargo, N.D. Black's	Norton, Va. Cohen's, Inc.	Waynesburg, Pa. Jo Ann's Village
Fargo, N.D. Shotwell's Ready-To-Wear	Nutley, N.J. Janette Nutley Center	Casuals
Farmville, Va. Baldwin's	Oakland, Ca. La Contessa	Waynesville, N.C. Hale's
Findlay, Oh. Gair's Inc.	Ocala, Fl. Blockers	Waukesha, Wi. Annette Ross
Flint, Mi. Ellen's	Odessa, Tx. L'Allegro Fashions	Wausau, Wi. Schmidt's
Florence, S.C. Nettie Elizabeth Shoppe	Ogdensburg, N.Y. Algie Smart Shop	Weaverville, Ca. Colleen's Dress Shop
Flushing, Mi. Para Mont Dress Shop	Oldale, Ca. Sullivan's	Welesville, N.Y. Cannon's
Fort Dodge, Ia. Hollywood Style Shop	Oklahoma City, Ok. Jerome's Mayfair	Wenatchee, Wa. Webbs
Fort Myers, Fl. Elsa's Inc.	Olean, N.Y. Jayne's	West Chester, Pa. Joel's
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VOGUE POLITICS

Continued from page 76

crunch and probably a recession." In times like this, the government outbids the private sector for funds. Interest rates fly up. The Federal Reserve system tries to supply those funds to prevent a panic in private credit markets and to prevent the collapse of enormous private enterprises.

At the President's invitation, to whomp inflation, some twenty-five economists and businessmen went to the White House in July. At this bull session, some of the important business executives exhibited an excited desire for additional tax incentives, including write-offs against Federal corporate income taxes. (Little companies die without mouth-to-mouth tax resuscitation.) Several days before, Kenneth Rush, the President's economic counselor, a lawyer with no experience as an economist, either classic or romantic, had jaw-boned labor, asking labor not to ask for more money.

The same day as the President's conference on inflation, *The Wall Street Journal* carried in a box this small story: A management-research concern in Chicago had found that "the total compensation of chief executives rose 11.5 percent during 1973."

The next day I bought a book for \$3. Called *The Nothing Book*, it consists of 192 blank pages, bound in denim. So far, it has sold more than 25,000 copies for the publisher, Crown. I got my money's worth. I loved it, and I laughed. ▽

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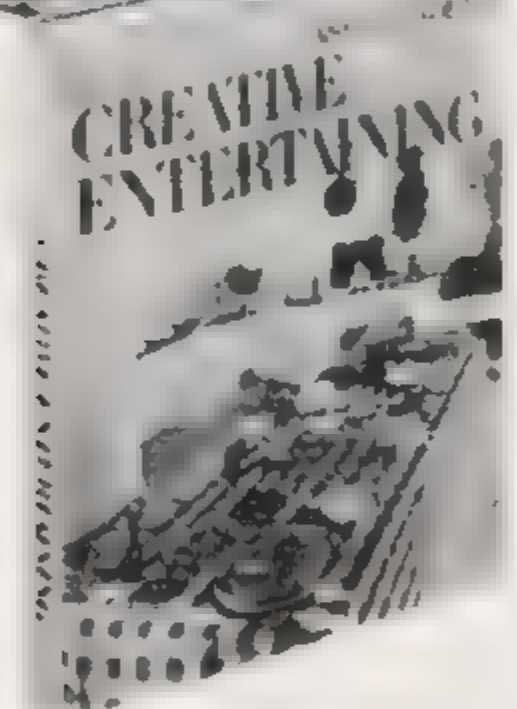
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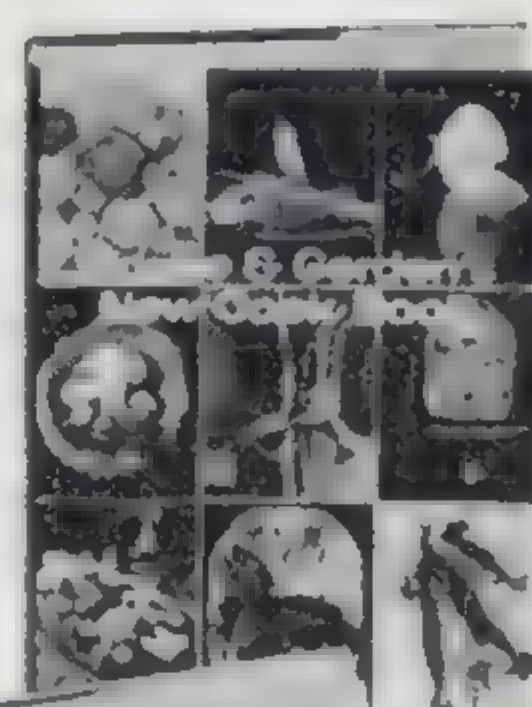
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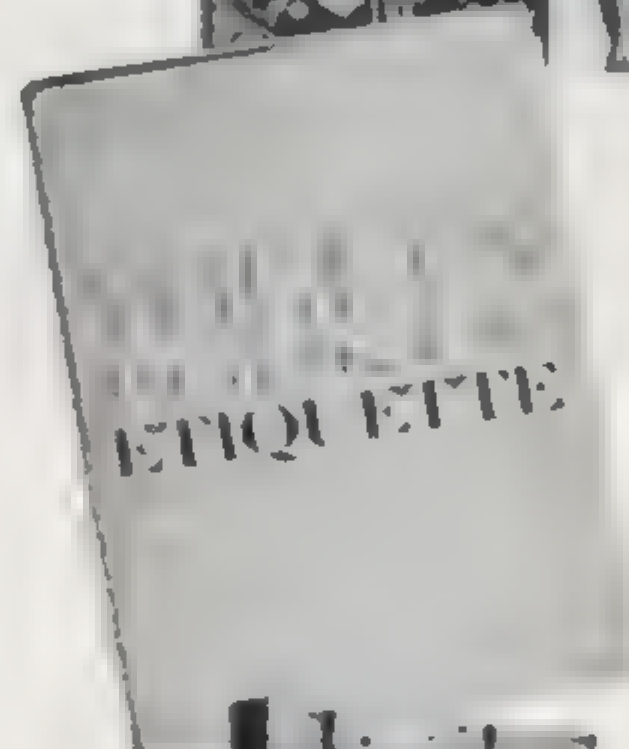
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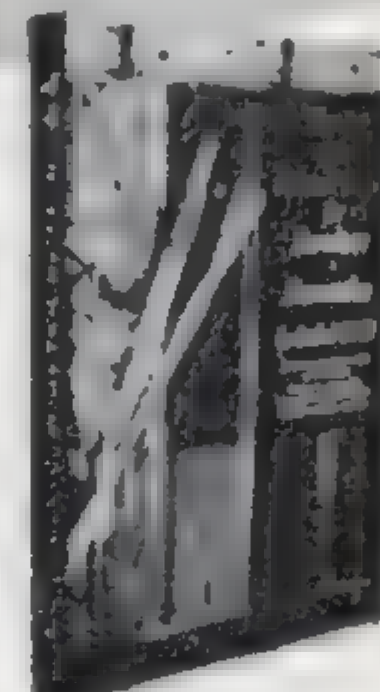
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VOGUE 74

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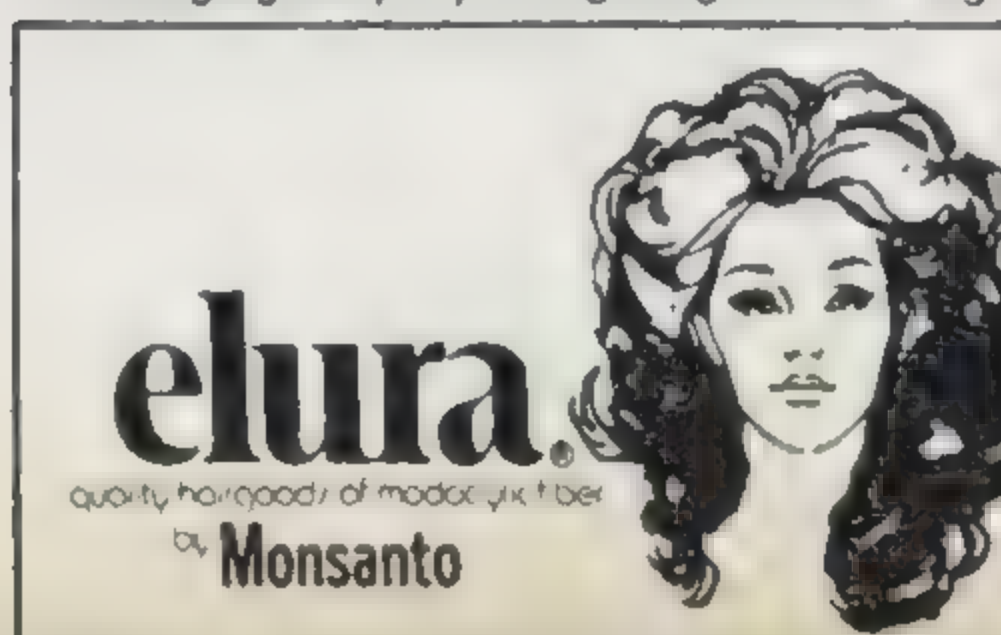
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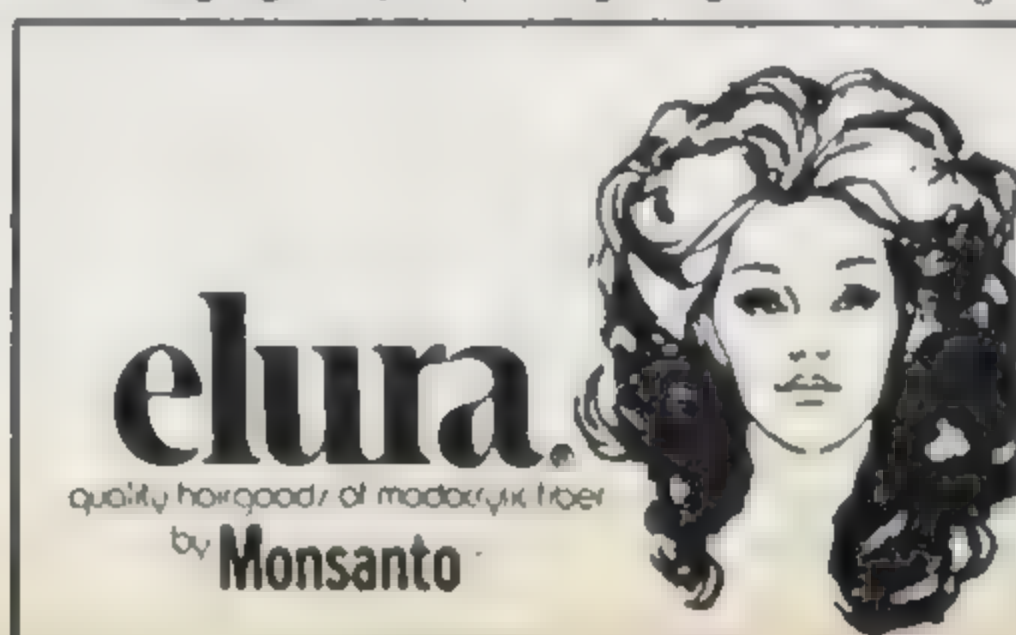
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LEFT: Jaywein's creamy beige mohair tent shape, prominently pocketed.

RIGHT: Bill Blass floats terra cotta ombré mohair over a pure silk print dress.





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Directions to watch from leading designers at the New York Collections

What's new and key
to the way you'll look

Calvin Klein

Calvin Klein started his career as a coat designer, and his coats are the stars of this his best collection ever. He follows the trend to fuller, easier shapes, but they are so well proportioned that even short women will wear them with pleasure.

What helps the coats look so good is the meticulously tailored and proportioned sportswear that goes under them. Every piece works, from the longer cardigan tweed sweater and below-the-knee skirt that goes under a flowing cape to the slim grey flannel pants and overblouse that match a brown poplin raincoat faced in the same flannel.

Although the clothes are not high-priced (starting at about \$20 for a sweater to about \$160 for a coat) the collection has a sense of luxury, with real leather and suède, cashmere, and fur-trimmed jackets and coats.

Calvin makes classic colors look new—uses dove-grey flannel, midnight-blue suède; bright red with camel, greige cashmere and soft misty grey jersey for evening.

Halston

"It's time to change things and make them a bit more modern: relating to the past is dangerous," says Halston. For day, his news, both in his ready-to-wear and cus-



MIKE REINHARDT
GEOFFREY BEENE CALVIN KLEIN

tom-made collections, is in his coats and in the skirts he obviously prefers to pants. His coats are some of the most expert he has ever done. They are ample, wrap-py, and most often in double-faced cashmere. He likes them with fabric tie belts and often with a circular-cut collar he calls calla lily. Two of the best are the double-faced cashmere striped in beige, and the white Agnola wool with its huge collar. His skirts are soft, fuller, more feminine, in jerseys, woven wools, and his favorite Ultrasuede. For evening he uses prints, on jersey and chiffon, inspired by modern American painters—Jackson Pollock, Frank Stella, and Andy Warhol. And, of course, he includes his simply but superbly cut sequin dresses.

Geoffrey Beene

Geoffrey Beene, one of the best designers doing easy, loose clothes, evolved this look to make one of the most individual collections. For day, he does two new coat shapes—the best, a ribbed sweater knit that falls softly from a wide drop-shoulder yoke . . . the other, in an Irish unlined tweed, gathered into a narrow neck band. He uses the dirndl skirt for suits with waistcoat-top jackets and for the dresses he does in fine wools and silks.

(Continued on page 116)



ADOLFO

JOE EULA



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A stunning ensemble.
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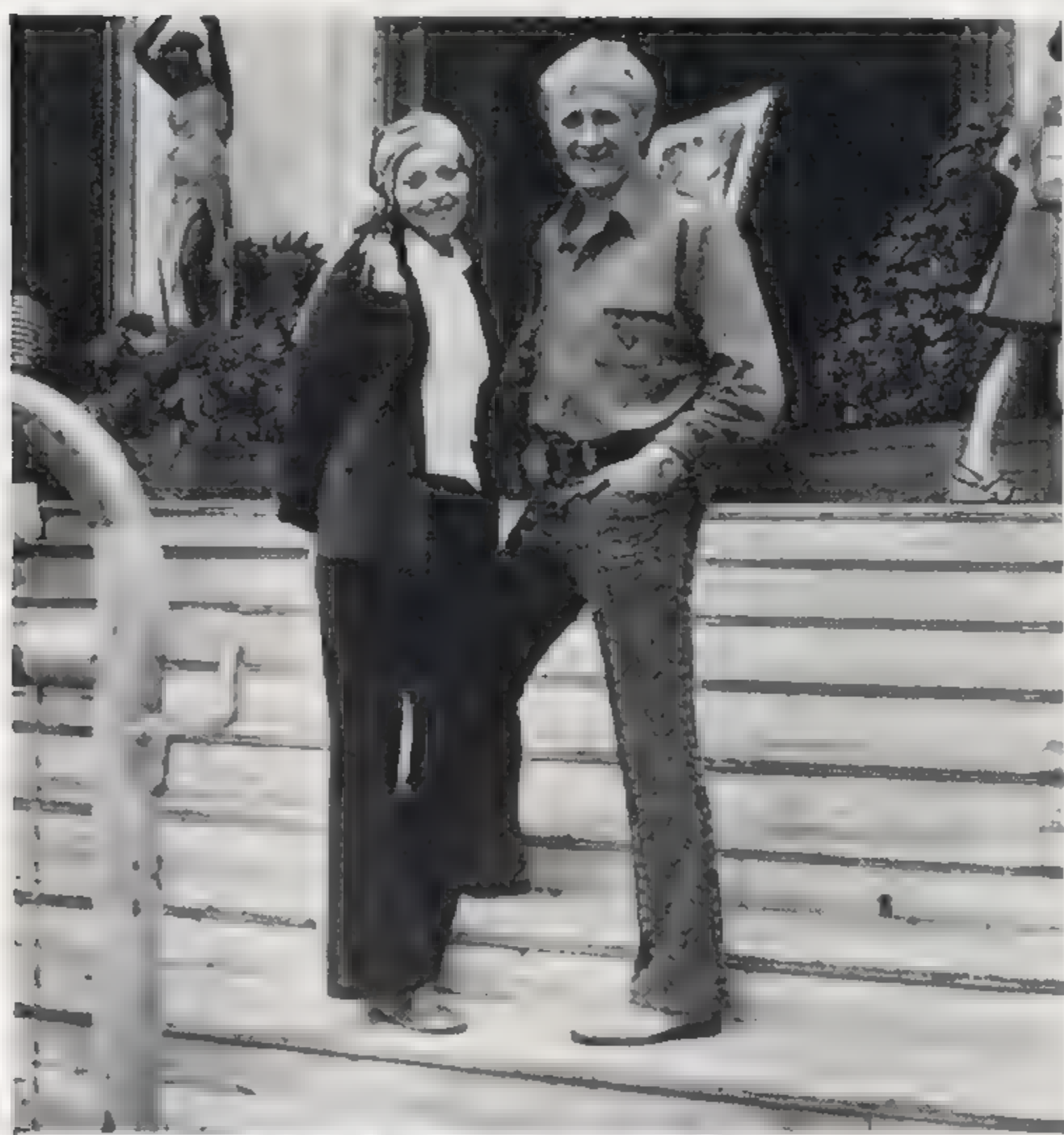
Coach bags are soft and unconstructed. They can be hugged, squeezed and squashed. They can be worn every day.

With normal abuse the leather will gradually darken, ultimately taking on a most pleasing over-all burnished appearance...like the rich warm glow of a well-worn English Saddle.

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Scene in Monaco: The opening of the new (\$7 million) Sporting Club. The Pro-Celebrity Tennis Classic. A matchless set of celebrities. Prince Rainier was sunny. Princess Grace, her sparkling sylph. The tequilla, sea-green. The azure *mer*. The diamonds, pear. Here, there, everywhere, Wear-Dated wear.

Mary Lee Jones (doesn't she look like her Aunt Grace?) picked



flowers with a draped bodice and matching stole by Evelyn de Jonge in 100% Acrilan[®] acrylic print. \$60. At Bergdorf Goodman, New York.

Star Billing. Cosby & friend. Friend in a tennis warm-up suit with stripes (for tennis stars and everyone). By Loomtogs Tennis Whites in 100% Acrilan acrylic. About \$42. At Bonwit Teller, New York.

Lloyd Bridges wears his heart on his pocket. She wears a button-down jacket with a pull-on pant from Garland's Lustreknit Collection. In a blend of Acrilan acrylic and Monsanto polyester. The jacket about \$24. The pant about \$17. At G. Fox, Hartford.

All Wear-Dated clothes on this page were wine-d, dine-d, fête-d and nobody fretted.

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Anne Klein Collection
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By Rodrigues.



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RALPH LAUREN

For evening, Geoffrey goes all out for glamour. Although he has been doing pyjamas for several years, he manages to come up with new shapes in the most sophisticated color combinations—olive green with soft pink; grey edged in eggshell blue. His tops are big, with deep, full sleeves, but done in such soft crêpe de Chine and jersey that they always reveal the shape of the body. He uses jersey, too, for his most spectacular evening dress: in navy, cut low at the back, high in front, with its fullness caught with narrow self-bands that wind around the body.

Ralph Lauren

Ralph Lauren is one of the few designers who is successful at both men's and women's clothes. And while he doesn't believe in unisex, he does keep the same classic, man-tailored approach to his women's wear. He is a classic-clothes collector's delight, using quality fabrics and shapes that never go out of style for his daytime separates.

Some great finds in Ralph's collection are: the straight-legged corduroy pants in both brights and neutrals (for country, he also does a work jean with tool pockets); a poplin trench coat with a removable liner; tailored men's suits with hacking jackets and straight pants in bright-colored Shetlands; velvet blazers and pants; and his duchess suit—a slightly shorter blazer with slim flared skirt in a blue-and-brown Glen plaid.

Bill Blass

Bill Blass built a special set—in the Art Deco mood of the 1930's—to set the mood of his fall collection. "I believe women want to look glamorous again, both for day and evening," he said.

For day, he adds luxury with

fur trim . . . uses huge fox cuffs on the deep dolman sleeves of a putty-colored Harris tweed coat over a beige jersey skirt, alpaca blouse, and long fringed scarf.

Bill likes only the most luxurious fabrics, chooses grey and camel double-faced cashmere for his new coat shape, the steamer; and muted geometric prints in silk crêpe de Chine for his two-piece dresses.

For evening the most glamorous fabrics are those with a subtle sheen . . . coupe de velours with a silver-white tiger stripe on black, and soft fluid black satin. He uses the satin for a man-tailored dinner suit that is softened with a black georgette blouse inset with bands of mantilla lace and for a bias-cut, V-neck dress that wraps into a pointed asymmetrical hem.

Adolfo

Adolfo's best-selling knitted suits have two new looks for fall—pretty tweeds and a chenille that has nine different colors in the yarn. The suits have the slim flattering Chanel-type jacket—sometimes with one button, sometimes with three—and flared or pleated skirts. With them, Adolfo puts patterned chiffon or crêpe V-neck shirts with ascots that can be tied high or low. The chic-est is the chenille in a blend of browns and grey.

For evening Adolfo uses a new fabric—crêpe façonné, a silk crêpe patterned with different self-jacquard designs, some shiny, some matte. He does fur-collared, one-button coats in one pattern and two-piece dresses in a different pattern in pale peach or black—it's sensational!

Anne Klein

Twenty-five-year-old Donna Karan, who presented her first Anne Klein collection since the designer's death earlier this year, came up with a winner. She translated the trend to fuller clothes into soft sensual separates, retaining the superb tailoring and sophisticated color sense that made Anne Klein famous. Her silhouette is softer and larger, but never outsize.

She does full coats that are
(Continued on page 136)



BILL BLASS

It all starts here...

HUTZLER'S

of Baltimore

Night Lightning.

Surprise flashes of rhinestones on sheer midnight chiffon.

A beautiful forecast for fall evenings.

By Don Breiting for Harold Levine.





Swanson's
on the plaza

Oscar de la Renta

Romance enchantingly conceived.
A misty point d'esprit ruffled blouse over a full velvet skirt.
Still or moving, the effect is curve and grace.

At Swanson's on the Plaza
One Eleven Nichols Road in Kansas City, Missouri.



Bill Blass

The majestic luxe of silver fox,
sweeping with great drama over a three piece charcoal suit.
The blouse, a subtle plaid of white on polished white.
Fur Origin: United States.
Swanson's on the Plaza, One Eleven Nichols Road
in Kansas City, Missouri.

Swanson's
on the plaza



**How to
wash your
face
so it won't
look
older than
you are.**

Suddenly your nice, normal skin shows signs of dryness, little crinkles here and there. Must you start slathering on cleansing creams instead of lathering up with soap?

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How to wash? Wet your face with lukewarm water. Work up a lather with Neutrogena® Soap, using your fingertips or fresh washcloth. Spread lather lightly, then rinse, rinse, rinse. And blot dry. (Don't rub, especially around the eyes.) Lucky you! You've got years of good skin ahead.



Neutrogena
Ask your doctor.

VOGUE **BEAUTY** CHECKOUT

The joys and benefits of owning a wig—or two—or three...



JON ANTHONY RODRIGUEZ

The best wigs we found are easy, casual styles designed by (left to right): Maurice Tidy (Venicelon), Sylvia Schaefer (Elura), Naomi Sims (Kanekalon), General Wig (Dynel), Anne Klein Co. (Lion Fiber).

We all get angry with our hair when it doesn't behave itself, falls out of shape quickly, frizzes up, or refuses to curl at all. For those annoying times, we all need help to keep looking our best. This is where wigs can play a vital part—straightening out everything from hairstyle to lifestyle.

With the introduction of man-made fibers into the production of wigs, the price for a new "head of hair" has decreased considerably, just as the range of styles and colors has increased.

Natural-looking and carefree are the catch words of the wig industry today . . . there's no longer any feeling that wigs are "phony hair." The imposter producers are just too good at the job. Monsanto's **Elura** modacrylic, for instance, is a fiber with temperature resistance and curl stability, meaning it won't play tricks as real hair is likely to do in hot weather, when it rains, and often after a shampoo.

Venicelon, made with Montefibre's Vinyon Stereoregular, simulates human hair and promotes a natural look with a curl that has "a memory" . . . after washing, the wig will return to its original style and look as good as new. This is something all fibers strive for.

Dynel, a modacrylic fiber, made by Union Carbide, has also arrived at a chemical process that produces a close-to-real-hair look and feel. Favored by the General

Wig Company, Dynel lends its versatile properties and natural color selection to a whole range of classic stylings.

Elasticity and non-brittle texture are strong points about **Kanekalon**. Wigs made of this fiber can be stored anywhere, packed in the tiniest, most crowded suitcase, and generally crushed without ill effect. Kanekalon Presselle, used by Naomi Sims for her wig collection, duplicates exactly the best texture of straightened Black hair.

The Anne Klein wig company has started production using a fiber of their own creation, called **Lion Fiber**, which they claim looks as well in long styles as in short. An innovation exclusive to the Anne Klein wigs is called the Ultra-justable Cap: two inside bands move horizontally and vertically to hold the wig on securely, whatever the measurements of each individual head.

One exception to male domination at the executive level in the wig industry is Sylvia Schaefer, creative director of Fashion Tress, a large firm, very much concerned with the fashion image of wigs. Mrs. Schaefer designs the Fashion Tress collection with fashion first and foremost in mind—believing a woman should only invest her money in wigs that improve her fashion and beauty look, plus the Big Plus of wig ownership—saving time. Her advice to the consumer is that

her first wig should be the color of her own hair or close to it, that the style, above all, should be comfortable, nothing stiff or formal, but one that lends itself to experimentation, brushing into several different styles. A jet-age necessity, a wig should be packable, portable, more than an indulgence, but a valuable accessory for any wardrobe, traveling or stationary . . . and, as for saving time, a wig can be washed as easily as stockings, and it dries to its original shape.

As for style, Mrs. Schaefer is after a look that she calls "studied carelessness," meaning a wig with verve that does not "take over" a woman's looks or personality. She feels once a woman has adapted to the idea of wearing a wig, she will want more than one to indulge in different moods.

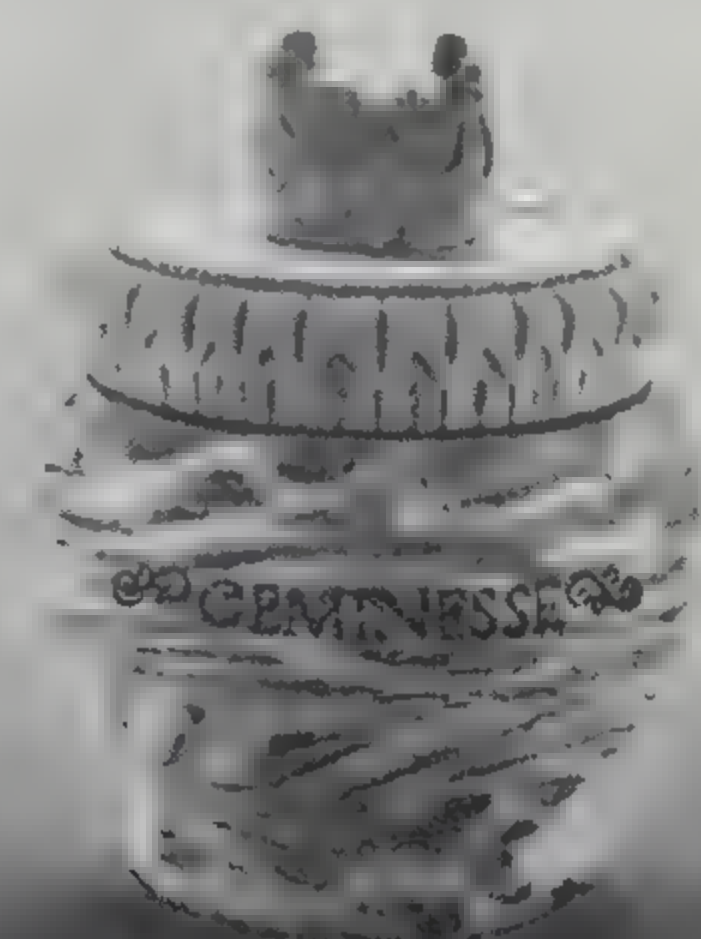
Studies commissioned by Monsanto have produced startling statistics, namely that 49 percent of all women in the United States own a wig or a hairpiece and that at least 40 percent of those own more than one. A new interest in ease and appearance account for much of this. Professional women have long known the utility of owning a wig, but now wigs have such a large fashion angle (and are practically maintenance-free), every woman has the opportunity to experiment with different hairstyles and colors, adding to her looks in a number of ways, quickly, easily, inexpensively. ▽



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SPECIAL!

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how to use a basic beauty plan
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tifying lotion. It left my com-
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complexion as well!"

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from cosmetics to colors
to complexion care.
Personalized for you alone.

With your purchase of
Three Steps to Beauty.

Just bring this coupon to the
participating
Merle Norman
Studio near you.
We're in the
White Pages.

MERLE NORMAN
COSMETICS

V-94

What makes a good skin good? Moisture, emollients for elasticity, amino acids for protein. Now skin-care products help supply them.

Topic here: making skin better in
every possible way. The good
news is that today more ways are
possible. The experts, bless their
coeurs (they're mostly French),
are digging deeper into the chem-
istry of skin and skin treatments,
and have found some exciting
new answers to old problems—in
the form of hardworking creams
and lotions that help give skin the
important substances it needs to
look firm and fresh. . . .

Moisture, naturally

From Christian Dior in France,
arriving in the U.S. about now,
there's **Hydra-Dior**—a new line
of seven products that incorpo-
rates the latest advances in beauty
care. Along with their regular
work—cleansing, freshening, lub-
ricating, masking—they all mois-
turize as well, each supplying skin
with more of its own natural,
pretty-making ingredients: glu-
cose, protein, vitamins including
A, E, B₆, plus essential fatty
acids. The under-makeup base,
and two face creams, also contain
sunscreening ingredients. All,
made to meet new government
standards in Dior's new big ultra-
violet-lighted beauty factory, in
Orleans.

Amino acids on the job

News here is **Super Hydratante
B21**, a moisturizing night cream
that's the most recent addition to
Orlane's line of B21 products, de-
vised by their master chemist,
Egmont Desperrois, in Paris. This
cream not only is absorbed by the
skin's upper layers to moisturize
(and help skin retain most of its
natural moisture) but—like other
B21's—**Super Hydratante** also
contains glutamic acid, an amino
acid referred to as G-A, which is
an important substance in skin
quality. According to Orlane,
"G-A works to strengthen muscle
tissue and stimulate cell activity
so that fresh young cells reach the
skin surface more rapidly." (Cells

in the skin are always rising and
renewing themselves, but if the
process is too slow, the top cells
have time to become dry and
flaky before they're replaced by
new ones.) It is suggested that
Super Hydratante be used in part-
nership with **Crème B21** which is
the original and still the star of
the B21 line. **Crème B21** has all
these skin-renewing qualities in
greater abundance—so much so
that it's recommended to be used
just two weeks out of every two
months. For the remaining six
weeks, **Super Hydratante** can take
over, continuing benefits—in-
cluding vitamin E—in a less dra-
matic but still effective way.

Wrinkles, pack your bags

Prevention and treatment of
wrinkles is the specific purpose of
Specifics, a line of skin-care prod-
ucts made in Monte Carlo by
Lancaster. This company's battle
against wrinkles started in 1970
with seven products, and now
there's new ammunition arriving
this month—**Specific Vitalizer**,
known as a shock treatment for
skin. This also works on a change-
of-pace schedule; it's a cream you
use on your face and throat every
night for thirty nights, then stop
—for anywhere from four
months to a year, depending on
your own skin (the dryer it is, the
sooner you resume). The idea of
Specific Vitalizer: to have a bal-
ancing effect on skin cells by giv-
ing them emollients for softness,
amino acids and tissular extracts
to help stimulate the natural re-
plenishing function of skin. With
all this, moisture stays close to the
surface—increasing elasticity and
the look of bloom, smoothness,
softness. After **Specific Vitalizer**
has done its thirty-days' work, the
skin system has been encouraged
to function more vigorously; it
then seems to continue this work
on its own for quite a while. When
the system shows signs of slowing
down, you start all over—time
between treatments, as noted be-

fore, depending on your skin's
own needs.

One thing to remember, now
that skin-care products are more
sophisticated and specialized:
read the directions, and follow
carefully. Night creams can't be
used under makeup because they
spread themselves into the epi-
dermis, would take makeup in
with them—this is where pores
become clogged. Day creams are
usually formulated to stay on the
surface and protect skin from ex-
ternal assaults—wind, weather,
pollution. For around the eyes,
where skin is thinnest and has
little elasticity, it's wise to stay
with oil—preparations consisting
mainly of oils that tighten and
nourish the skin. Moisturizers
that penetrate too deeply are not
for this area—their plumping-up
action might stretch the skin,
weaken elasticity, cause puffiness.
Each treatment has its place,
and must stay in it to produce
good results.

Face to face with experts

To get more of what makes good
skin good, consider a personal-
ized pampering at one of the
Georgette Klinger salons where
something new is happening: her
Revitalizing Facial Treatment for
women with sensitive, very dry,
or sun-damaged skin—a timely
idea now. **Revitalizing** starts with
an invigorating massage that goes
from shoulders to neck to face,
using herbal essences and prepa-
rations containing collagen—an-
other important substance that
skin has but can always use more
of. Warm mists and compresses
help purify pores; a mask, tuned
to the individual skin, smooths
and lubricates. When skin is
ready, there is a makeup artist to
style your face for the new sea-
son. All this, at either of the two
Klinger salons: 501 Madison
Avenue, N.Y. (in the new Third
Floor treatment rooms), or 9100
Wilshire Blvd., Beverly Hills,
California. ▽



When you get this far into Tabu, there's no turning back.
Tabu perfume. One lingering ounce, \$25.



1.


2.

3.

4.

A black and white photograph of a man and a woman in formal evening wear. The woman, on the left, is wearing a dark, sleeveless dress with a high collar and a bodice featuring a pattern of large, dark, circular motifs. The man, on the right, is wearing a dark tuxedo jacket over a white shirt and a dark bow tie. They are standing in front of a decorative wall with classical architectural elements. The number '5.' is visible in the bottom right corner.

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Sportive refinement
from Anne Klein.
Country-bred suede
jacket, trouser skirt
and bounteous turtleneck
conform effortlessly
to the urban scene.
Everything in tones of
oatmeal/taupe/brown.
Designer's Shop. Boston.

**JORDAN
MARSH**



Outdoor escapade
in Kimberly.
Free-moving coat wraps
over lean pants and a
geometric shirt
sporting its own ascot.
The entirety
in shades of
vicuña/grey/camel.
Designer's Shop.
Boston and Branches.

**JORDAN
MARSH**

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Wool. In a class by itself.

See the unique Anne Klein interpretation of black
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Cardigan Jacket \$160, Trousers \$92,
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Turtleneck Sweater \$34.
Tie Crepe Shirt \$70.
The Denver, Colorado.

ESPAÑA IN ESSENCE.. *DIAGONAL*, THE PERFUME by PERTEGAZ



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Chicago



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damon
sport
damon
sport

The coolness of pale grey silk. The romance of lace. Blouse, about \$58. Trouser, about \$58. Sizes 6 to 16. At fine stores.

Francesca
FOR
DAMON



Night Air...A breeze of tissue-weight knitted plissé. The brilliance of ultra-fine metallic threads.
Sizes 6 to 16. About \$180. At fine stores.

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Fur products labeled to show
country of origin of
imported furs.

Wrap yourself
in the elegance
of mink.
Shown here
with a magnificent
shawl collar
and gently
flowing back
in Samuel Ringler's
deep, dark color-added
ranch mink.

Higbee's
CLEVELAND



A touch of drama
for soft
autumn evenings...
starring you
and Estevez.
Bare shoulders
complement
soft, black rayon velvet—
silhouetting
the sensuous you.

Higbee's
CLEVELAND



Christmas Catalogue

from

The Metropolitan Museum of Art

A new catalogue of unusual and distinctive presents from the Metropolitan Museum — gold bracelets and necklaces from Byzantium, *art nouveau* jewelry, exact copies of early American glass in crystal, amber, moonstone blue, and canary yellow, a silver lotus ladle from the T'ang dynasty, a Christmas snowflake and star, a French porcelain wine cooler, needlework kits of birds and flowers from the Unicorn tapestries, a bronze parrot from ancient Islam, medieval paintings in precious colors, a golden Chinese lion, colonial silver candlesticks, a thistle-shaped pewter tankard, and the Museum's own cookbook. These are only a few of the more than seventy-five new suggestions for Christmas which also include next year's engagement calendar, *Life in America*, a dramatic evocation of our country as it was the day before yesterday. ☆ In addition there are fifty new Christmas cards — an unparalleled selection of paintings, drawings, engravings, ivories, stained glass, quilts, embroideries, and sculpture. The cards are priced from 15 to 50 cents each and the Christmas presents start at \$2.95. They are made especially for the Museum and can be bought *only* by mail or at the Museum itself. Send the coupon below, with twenty-five cents, for your copy of the illustrated 100-page color catalogue.

The Metropolitan Museum of Art
255 Gracie Station, New York 10028

G 3

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name _____

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ZIP _____

VOGUE FASHION Continued from page 116

small at the top, yet leave room for layers underneath. One great look is the easy trench with a new cut-out notched collar and bias front. Her new jacket is soft, drop-shoulder, and hip length; skirts, subtle—flared from buttoned waistbands, longer wrap-overs, or with bias-cut trouser tops with front gathers and curved pockets. Pants are slim and straight. In taupe, brown, pale grey, port, and eggplant, plus a spectacular mix of winter red and loden green, Donna uses suede, flannel, and melton, and lightweights such as cotton shirting, chiffon, and jersey.

The collection contains many more evening and at-home looks than usual . . . fluid bias dresses that are cut tiny on top and full at the hem; slim tunics over slim pants combining satin with macramé lace . . . and rich oriental embroideries in place of glitter.

Oscar de la Renta

Oscar de la Renta who has used chiffons and charmeuse for evening for several seasons, switched to crisp silk taffeta for fall. "It has a romantic yet an important look. And it gives evening a change of pace . . . something that most women enjoy," he says. His black or wine dresses are trimmed with lace or ruffled at the neck and hems of his voluminous skirts.

Oscar designed his day and evening collection to suit the way women want to dress today—in separates. "A woman may want to buy one of my chiffon evening blouses to go with a pair of black satin pants she already has. That's fine with me," he says. He has also changed the price structure: shirts for day sell at about \$60, for evening at about \$100; pants for day at about \$80, pants for evening at \$100; skirts for day at about \$80, and for evening from \$80 to \$150.

But the quality of fabrics remains the same; mohair for his swinging capes and dirndl skirts, jerseys and challis for his shirts, and an English tweed herringbone for his looser, easier coats and jackets. Colors for day are the neutrals: greys, lodens, beiges.

Mollie Parnis

Mollie Parnis announced at the opening of her show that she had "spent a fortune" buying the best fabrics for designer Hubert Latiemer.

As a result, the evening clothes are lavish, luxurious, and spectacular; gleaming with rhinestones or bugle beads; a spider web spun in brilliants on the shoulder of one black dress makes it one of the most spectacular to come out of all the collections.



OSCAR DE LA RENTA ANNE KLEIN

A great buy too, is the black-silver-and-gold-beaded cardigan that can be worn over everything, almost forever.

John Anthony

John Anthony goes from one extreme to the other. For day, he does man-tailored pants suits and big-belted steamer coats; for evening, floating chiffon dresses.

His pants suits, which he does in all the traditional men's fabrics—flannels, gabardines, and tweeds—have simple straight pants and loosely fitted jackets. "The cut gives a fragile look, almost as if a woman were wearing a size too big for her."

His chiffon evening dresses have layers—sometimes as many as seven—and are prettiest in black, grey, and rose, with surplice or strapless necklines.

Kasper

"The mix of texture, not color, is the big news for me," says Kasper about his sensational collection for J.L. Sport. Kasper built the collection in six heathery tones, including Air Force blue, spruce green, mulberry, and taupe, using flannel gabardine, Shetland, and velveteen—all dyed to match. The pieces go together to give a casual, easy, monotone look. One of the best little evening looks is the blue velveteen pants with a blue flannel pea jacket and blue-and-white striped Lurex T-shirt.

Kasper's news in shapes is his midcalf slim skirts, bias cut and slit in front for extra movement. With them he puts his new short jacket cut square on the shoulders and falling straight to the hipbone.

In his Joan Leslie collection, he does two great melton coats: a navy-blue steamer that swings out from raglan sleeves, and a roomy taupe wrap. Both have matching skirts and tops. Why? "Coats with matching skirts are so much newer than coats with matching dresses," Kasper says. ▽

Belle Saunders for Abe Schrader



Harzfeld's
Petticoat Lane Kansas City, Mo.



Makoff

SALT LAKE CITY

Pants—lean, narrow—turned out with a softly tailored jacket, the polish of a blouse revealing skin.
The modern put-together look for day or easy evenings by Harvé Benard Ltd.



Makoff

SALT LAKE CITY

By Isabelle Leymarie

IN WEST AFRICA, SPOKEN MAGIC

Mysterious musicians, "griots" tell good and evil

Although nowadays the majority of tourists converge in East Africa, mostly for safari tours, there exist even more accessible although less-known regions of the "dark continent" where touristic facilities are great and where the arts and folklore are just as rich as those of Kenya and Tanzania. Senegal, situated just seven hours away from New York by direct flights to Dakar, is a good example of a country where magnificent beaches, a balmy climate, and the latest in modern hotels offer a welcome respite from the skulduggery of big cities, and which nevertheless has been able to preserve its most authentic traditions.



ISABELLE LEYMARIE

The malaise of Western civilization perhaps is due partially to the invention of writing. From the moment when knowledge is couched in the pages of a book, or music transcribed onto a staff, the initial intention of the creator becomes mediated and his message frozen. The word was at the very beginning of existence—and the amazing vitality, the incredible spontaneity, found in Africa lies in the importance that continent places on the word as a mode of communication.

It was from Africa that Cubists once again learned to appreciate the abstract and the stylized. Again in Africa, musicians thrilled to the secrets of rhythm; and poets and historians, having access to the origin of spoken tradition itself, discovered perspectives of study and thinking still unexplored.

Jazz has made us familiar with one kind of African music: the music of the forest, Bantu music, with its percussion instruments and strong beat. Today people in Harlem are still dancing to this music, brought over by the slaves. But there is also a parallel music of the savannah, purer than the first: the music of the

In Dakar, one of the caste of musician-magicians: a Malinké with his "kora," a handmade lute, elaborately nail-studded.

great traditional African kingdoms, relying mainly on stringed instruments and vaguely related to Arabic music.

It is also in the savannahs of West Africa, in the countries of Mali, Senegal, Guinea, and Mauritania, where we find the holders par excellence of the spoken tradition: the "griots," masters of the word, with everything magic—and sometimes evil—that that word can embody.

People still puzzle over the origin of these legendary characters, these upper-caste musicians, both spurned and respected, who know the secrets of the great African families, their genealogies, their historic exploits. The griots themselves, out of sheer vanity, call themselves descendants of the disciples of Mohammed; but Islam doesn't recognize castes. Actually, these musicians probably go back well beyond the Mohammedan era; and they were most likely the bards of the ancient Black kings of the Sudan. The presence of griots is mentioned by the first Portuguese and French explorers who landed on the coasts of the Guinean gulf and the rivers of Senegal, and the ambiguous origins of these African "troubadours" has never ceased to strike the imaginations of voyagers from other countries.

(Continued on page 156)

A collection of fine Italian jewelry
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inspired dinner dressing by Rodrigues. An elongated tunic slips over narrowed skirting to shape a sculptured column of rich color. Mahogany, aubergine or palest green nylon/acetate ombre satin. Sizes 4-14, 165.00.

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a flash of evening
brilliance by Leo Narducci. The
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PURE WOOL® Wool. In a class by itself.

See the unique Anne Klein interpretation of Fall
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Pure Wool Sweater Vest \$32. Foulard Shirt \$50.
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John Hammond

John Hancock

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If you're serious about having a coat that looks like yours and not everyone else's, there's one thing you really must do. Open your eyes to color.

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Of course, there is one danger in having a coat that's out of the ordinary.

It gets noticed.

And before you know it, you've started a trend. But that's better than following one.

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One will make the
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BALLERINA

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designs for big evenings...
elegant rayon crêpe pyjama
sparkling with
rhinestone buttons.
All-out glamour
in black or white,
about \$239.95.

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continuous advice—
promising clear beautiful skin...
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Wool keeps you warm
when it's cool,
feels comfortable
when it's not.
Looks as just-pressed
at the end of the day
as it did when
you put it on.
And wool lasts—
beautifully.
It's going to be
part of a lot of
good times.
Season after season.

Suit by Richard Assatly for Ginala, \$280

Bonwit Teller—New York

I. Magnin—California

Neiman-Marcus—Dallas

Joseph Horne Co.—Pittsburgh

Coat by Zelinka* Matlick, \$175

Lord & Taylor—New York

I. Magnin—California

I. Magnin—Chicago

Henry Harris, Inc.—Cincinnati

Neustetter's—Colorado

Jackson Graves—Minneapolis

The Blum Store—Philadelphia

All prices are approximate.



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Furs Shown: Opposite page, Natural Beige Chinchilla. Top left: Swakara Broadtail Lamb. Top right: Canadian Lynx. Bottom left: Bleached White Mink Jacket; pastel mink trim. Bottom right: Unplucked Nutria. Prices range from \$1,500 to \$15,000. No furs used by The American Fur Industry belong to the endangered species and all are labeled as to country of origin. Available at fine retailers or write:

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VOGUE READY **BEAUTY**

How to keep up the benefits and repair the damages—now that summer is over

Starting right off with your body . . . if you've had a lot of outdoor activity that kept you trim all summer, one way to keep up the good work is with the **Crescent Calorie Cycle**. It's compact, stationary, sets up indoors or out, and automatically computes the number of calories worked off. You set the dials for your goal of the day, and the dials show you when you've pedaled enough. From the Horchow Collection, it's \$300—can be ordered by calling a toll-free number: (800) 527-4535.

For a more complete workout, there's nothing like an exercise studio with individual supervision. A popular studio now is that of **Shirley Broughton** whose method stresses muscular equilibrium, counteraction of tensions, and correction of figure faults. "Movement is basic to life . . . and personal power comes with health," says Shirley. So—for women or men—it's worth looking into. Her address: 112 West 21st Street, New York, N.Y. 10011. Telephone: (212) CH3-4301.

More shape-keeping, in great western surroundings, can be had at **The Golden Door**, Escondido, California 92025. Here, during the third week of September, they will again suspend their for-women-only policy for another of their special Menninger Seminars for couples, given in cooperation with the Menninger Foundation of Topeka, Kansas—an institution that works for the promotion of mental health, well-being, and adaptation to environment. The connection between mental and physical fitness is the point here, and lectures developing this idea will be given every day by two Menninger experts—Dr. Roy Menninger, president of the foundation, and Dr. Ronald Barnes of their Center for Applied Behavioral Sciences. After lecture-time, the doctors will meet informally with participants, and probably join them for the exercise sessions—leading, no doubt, to some fascinating discussions.

While we're raising figure-consciousness, remember **Carnation Slender**—delicious packaged powders that dissolve into milk—can be combined with fruits and other flavors. For instance, try this: 1 packet Wild Strawberry Slender, $\frac{3}{4}$ cup nonfat milk, $\frac{1}{4}$ cup strawberry yogurt. Or this: 1 packet Slender French Vanilla, $\frac{3}{4}$ cup (6 ounces) of cold milk, 4 to 6 ounces of cold, unsweetened apple juice. For either of these recipes, you whirl it around in a blender until it's smooth, then enjoy it for a tasty lunch that's only about 230 calories. More recipes come on the packages.

Feet may need some attention now—walking in sand strengthens foot muscles, but it's not the best treatment for skin and toenails. A good podiatrist will attend to nail and callus problems; a soak in a whirlpool and a massage with an electric vibrator will step up circulation, which helps skin-tone, muscle-tone.

To continue the summer sleekness of legs all year round, consider a waxing now. West-coast legs could have it at the **Beehive**—a salon that specializes in wax-works, has deft Oriental operators who do the job quickly, comfortably. Their address: 9615 Brighton Way, Suite 322, Beverly Hills, California. Telephone: (213) 278-7374.

If, at this point, you need a hide-out for your hair (while you're growing a new style or color, perhaps), there's Max Factor's **Wig Hatty**—a snappy brimmed hat with removable demi-wig of hair that shows below the hat. Three hat styles and ten hair colors are available, can be combined any way you like. A good idea now for hair in post-beach condition.

To celebrate the beginning of a new season, something special in pretty new form is the **Chanel No. 5 spray cologne**, packaged in a slender, gilt-topped, leakproof container that sends out its sparkling contents freely for all-over fragrance. ▽



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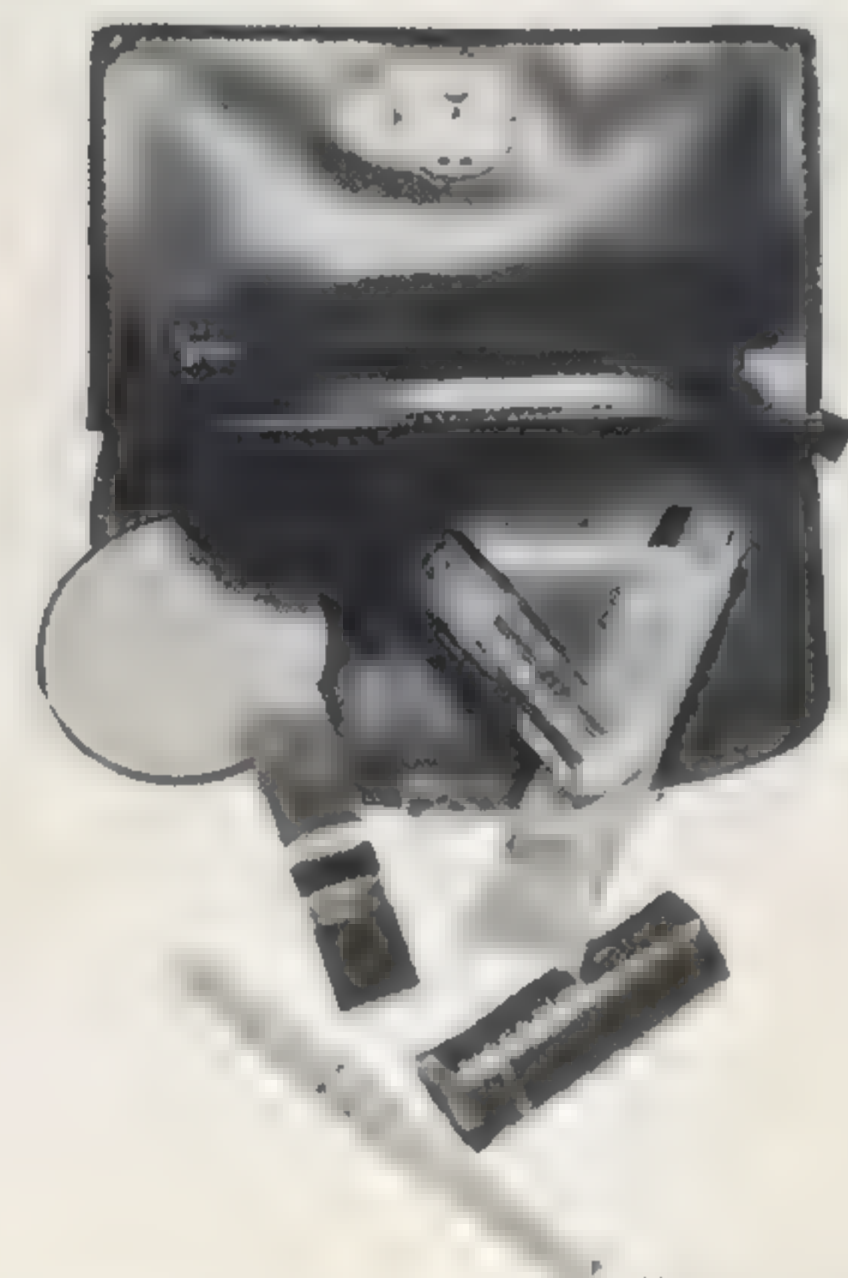
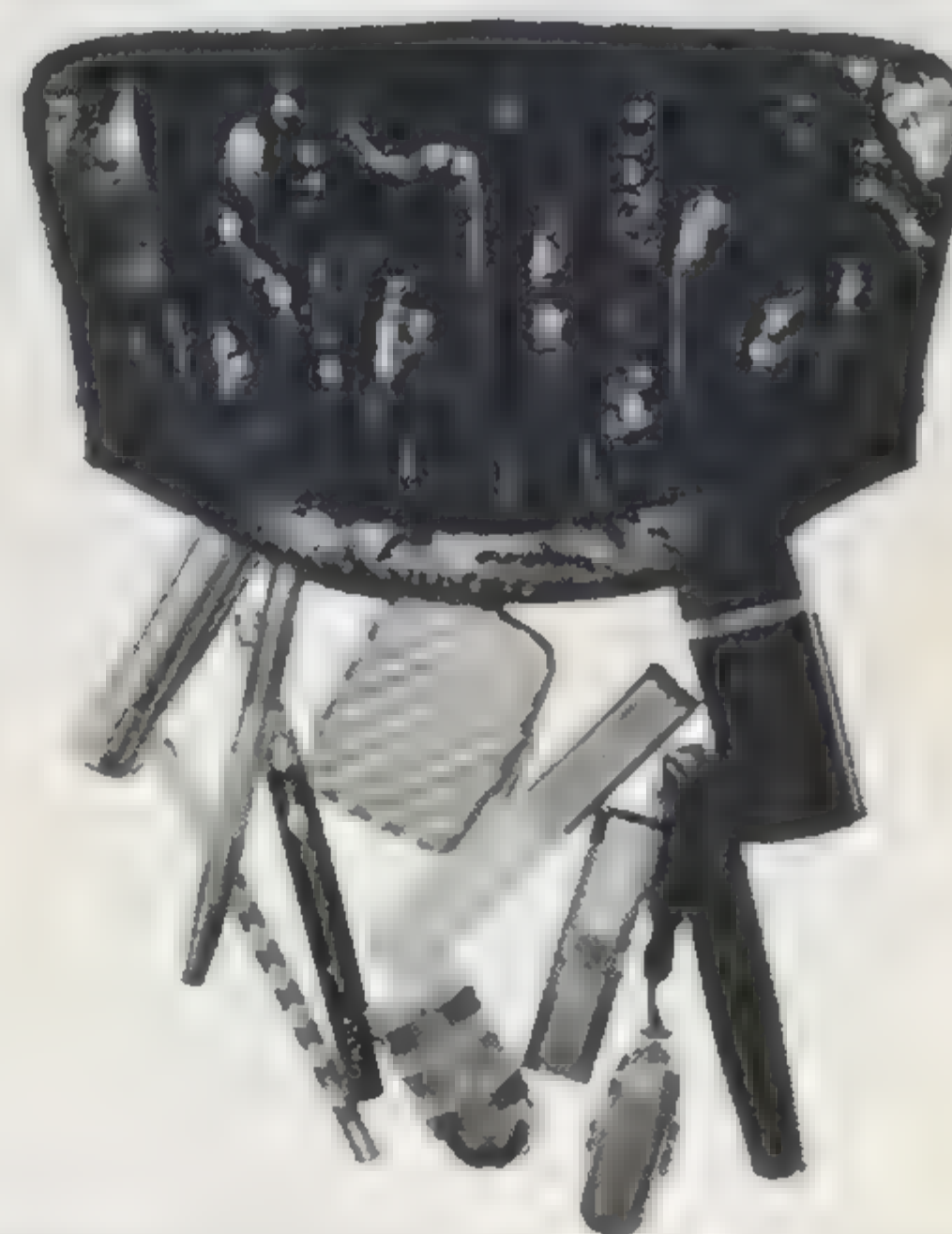
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VOGUE READY BEAUTY

The best accessories for purses, pouches, pocketbooks



KEITH TRUMBO

Perusal of pocketbooks reveals that the well-dressed purse is a matter of organization . . . and a flair for the right ingredients. Outfitting the slender reptile clutch, above, is a breeze this fall, and shame on any woman whose cosmetic accessories are not handsome enough to be spilled. Even lipstick applied at the table can become attractive when it is as well turned out as the first-ever lipstick to bear the illustrious name of Norell.

Dressed in gold octagonal tube, larger than the usual finger-width variety, the Norell lipstick comes in twenty new numbered shades (ranging from the shellest pink to the headiest wine), all gliding on with the same ease that characterizes Norell's clothes . . . the entire effect is, in one word, classic.

Joy, the most expensive perfume in the world, created by another fashion legend, Jean Patou, has been atomized for the first time expressly for *portability*. For \$45, one-third of an ounce of this exceptional perfume can now travel in your purse, packaged in an onyx and gold "vaporiseur."

Touching up with powder becomes a pleasure for the looker-on as well as the looker-in when the mirror is in a gold basket-weave case such as Revlon's for their Moon Drops line.

Replenishing your scent becomes more of a pleasure than a habit when you use Empreinte, by Courrèges, sleek and portable in a cylindrical silver tube.

If your taste runs to gold instead of silver, Estée Lauder's Private Collection, almost liquid gold as far as the scent is concerned, is also presented in a gold and glass atomizer.

Transporting your eye colors becomes easy when you use pencils—the ones from Dior are slender and one-ended, Estée Lauder's are double-ended holding one dark and one light version of the same color. Lancôme's mascara travels well in a pen-size tube—saving space handsomely. Again saving space is Love's Soft Eyes stack, where three complementary eye shadows fit neatly on top of each other.

When you've finished wondering why that attractive man is carrying a clutch bag (the shoulder variety doesn't elicit the same curiosity), you might wonder what's inside. Naturally, he's carrying it for the same reasons you carry yours, to keep his pockets free and still have his "essentials" at the ready. If he wants to keep his tan, he might take a tan-booster with him in the form of Braggi's Face Bronzer Stick in neat terra-cotta. If he's the five-o'clock-shadow type, he might like to fit in a shave before cocktails and use Christian Dior's Eau Sauvage After Shave. The next time you're faced with empty liquid soap dispensers, realize the man with the purse can transport his own—like Braggi's soap in a tortoiseshell container. Don't be chagrined if the pen he takes out isn't used to jot down your telephone number—it may be the one that dispenses English Leather cologne for a quick refresher . . . there are four other scents, too, all packaged in look-like fountain pens. Other first-class possibilities for men: the maroon, black, and chrome column of Yves Saint Laurent cologne and the tall, slim atomizer of Arden for Men Sandalwood cologne. ▽



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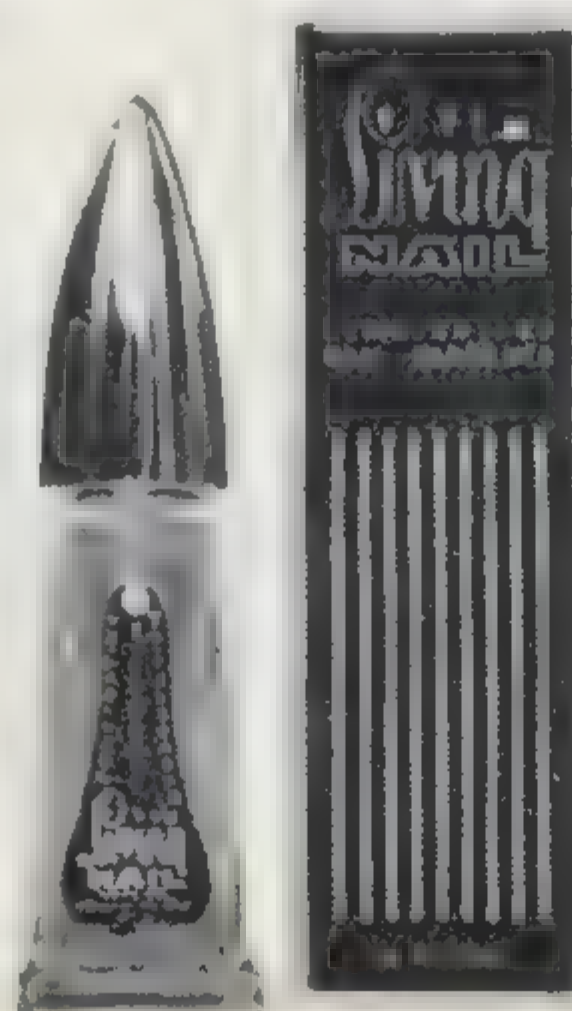
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"Griot musicians are nobles-slaves, men-women"

In traditional Africa, the griots were attached to the royal or great princely families and sang their praises. Dressed in their finest apparel, they accompanied their sovereign to war, exhorted the troops to battle, and—on returning from the battlefield—celebrated the exploits of the warriors before the village assemblies.

African literature has drawn largely on these oral histories made up of stories transmitted from father to son by the griots. For example: *The Exile of Albouri*, a play by the Senegalese playwright Cheikh N'Dao, presented successfully at the First Pan-African Festival of Algiers in 1969; and *Soundjata*, the great epic about the conquering Mandingoes, retranscribed by the Guinean writer Djibril Tamsir Niane.

In peacetime, the griots, because of their thorough knowledge of tradition, were advisers to the king, in charge of the constitution, tutors to young princes, and guardians of the public morality—or rather the public honor, honor being the more highly favored virtue in Sudanese societies. In exchange for their services, the griots were lodged, fed, and granted numerous favors, which they accepted as their right and which no one would have thought of contesting.



In Senegal, women wearing bright "boubous" respond to a griot

On the other hand, belonging to a caste of musicians, on the ladder of the social hierarchy they held a position very definitely between that of freemen and of slaves. Though they enjoyed the confidence of the king—as well as immunity from being put to death or imprisoned, even in wartime—they still belonged to a group of artisans (shoemakers, sculptors, jewelers) and, like them, were obliged to adhere to the rules of a strict endogamous

society. They were buried outside the villages in the trunks of the baobab trees, for fear that their bodies might cause a drought; a little like actors in France, who in the time of Molière could not be buried in consecrated ground.

The art of the griots was passed down from generation to generation. No freeman could devote himself to the practice of music without losing his virility, since music belonged to the sphere of feminine emotions and was incompatible with a warrior's strength. The griot was therefore the only person able to sing and to play musical instruments, and in so doing he participated in both masculine and feminine activities. He was the intermediary between men and women as well as between nobles and slaves, and this role was primordial in societies where intervention was necessary to show respect and social distance.

It was again the griot who acted as agent in marriage transactions, arbiter in feuds, spokesman between the king and his subjects. Perpetually hinged between the sexes and classes, he was the one who took care of tasks in the society that no other freeman could handle without losing his position. In return, the griot could permit himself any insult or criticism without incurring the wrath of his hearer, because everyone knew that he was the griot, the undisputed master of the word.

With the stress of colonization, the traditional social order was gradually dislodged; and the griots, deprived of the material help furnished them by the kings, therefore began making their services available to the highest bidders, in other words, to the colonialists.

Today, even though the caste system has been officially abolished by African governments, the stigma attached to the griots still persists. If some of them switch over to more conventional jobs, they are still subjugated to the scorn of their co-workers. Those who continue as griots willingly serve as receivers of aggressive feelings, because they are the only citizens whose status as parasites is unanimously recognized by the society—they are accepted scapegoats. They play at all baptisms, marriages, and circumcisions in order to receive gifts from the families. They appear on (Continued on page 298)

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Background: Ladies in waiting to Empress Eugenie — Winterhalter Painting from the Royal Collection, Buckingham Palace, London.

What to
see, read, listen to,
and watch for . . .

VOGUE-RATED tip-offs UPFRONT books

★★★★ **Jaws of Victory: The Game-Plan Politics of 1972, the Crisis of the Republican Party, and the Future of the Constitution** by the Ripon Society and Clifford W. Brown, Jr. (Little, Brown): This engrossing diagnosis of the effect of Richard M. Nixon on the Republican party is an undertaking of the Ripon Society, "a group of progressive Republicans—mainly businessmen, professionals, and academicians—who are dedicated to the principle of making the Republican party a more enlightened institution."

To the Riponites, the Committee to Re-elect the President was planning "a political revolution" in order to "dominate the process of selecting candidates for office in 1974 and especially in 1976." The CREEP-ers and the Nixonites, called the New Right here, lack "a resilient moral fiber at [their] core." The attack deepens further on: Watergate is the fruit of the New Right.

No book that I have read, and I have read a dozen exposés and tangential blastings, is as logical and corrosive as this one on those amateur Republican technicians. To the Ripon Society, the mess would never have happened if Republican party politicians had been in charge in 1972. The Society does not believe that everyone does it: the 1972 campaign was abnormal and even criminal.

★★★★ **The Next Ten Thousand Years** by Adrian Berry (Saturday Review Press/E.P. Dutton): This marvelously fermented book takes an optimistic long look ahead and finds not fantasy, not science fiction, but science and speculation. Berry extrapolated from technological process and bursting ideas and theories a future wildly and nourishingly adventurous. To down the scorners of such theories, he mentions that Napoleon thought Robert Ful-

ton's steamboat laughable, that others thought the Wright brothers' plane had a possible future in carrying mail.

Just to touch on one of today's nightmares: scarce food and increasing birthrates in developing countries. Berry believes that the world will not be overpopulated, there will be no crowding. Preventive medicine, improved beyond imagination, will take care of that; and, if not, there is always the moon for colonization. To detail his argument would mean an article as wide and deep as Berry's book.

Berry even worries about God. "Perhaps the most brutal comment on Christian theology came from Nikita Khrushchev: 'We sent Yuri Gagarin into space to see if he could find the Kingdom of Heaven. He couldn't see it, so we sent up Gherman Titov to make sure. And he couldn't find it either.' Offensive as this remark may have sounded, Khrushchev was in good company. Saint Augustine is said to have avoided these difficult questions with equal agility. Asked by a scoffer what God was doing before He created the world, he replied sternly, 'He was busy creating Hell for people who ask foolish questions.'"

★★★ **Centennial** by James A. Michener (Random House): An encyclopedic novel, *Centennial* is partially compelling, partially like ten weeks with shingles. Michener, apparently precise about facts, runs on repetitiously (a decent editor would have scooped out at least a quarter of the book to its advantage), but then Michener prefers to layer his books like a Sacher torte. To tell his story of the town Centennial, in Colorado, from its beginnings to the 1970's, Michener who has a longer windup than Gaylord Perry, ace pitcher for the Cleveland Indians, starts with the structure of the earth there, the earth not when the Indians owned it but when it formed a crust three billion, six hundred million years ago.

Then he goes into the habits of

Colorado's diplodocus, a not-too-fearsome dinosaur. That leads, by a Michener trail, to the fore-runner of Colorado's horse, a small animal about seven or eight inches high at the shoulder. By the mysteries of horse circuitry, fully grown later horses left Colorado for Siberia by land bridge, wandering around to Arabia, France, Spain and so to Mexico and back to Colorado.

In the course of this extravaganza of history, geology, and allied sciences, I learned too much about beavers; bison; a dozen Indian tribes; the early settlers of Colorado, including traders; long-horn cattle; Mexican cooks; how to make Pennsylvania-Dutch souse; and, the final indignity, how to thin and block sugar beets. This loony expedition through Michener's knowledge is exhausting, especially since he is a heroic, happy forlorn writer. And rich.

—★ **My Petition for More Space** by John Hersey (Alfred A. Knopf): Here is George Orwell's Big Brother with a miserable great-grandson, operating in the fairly close future in New Haven, near the Yale campus. By then in this short, shaven novel—passive, dubious, achingly dull—the world is so terrorizingly crowded that the Gulag Archipelago would seem spacious and rather free. In this fantasy of regimentation, a massed line of petitioners stands in endless wait to reach windows where they are certain to be denied whatever they want—change of job, more food, more space.

The space the central figure wants enlarged is perhaps only a foot or more on each side: he lives in a space seven feet by eleven. In his sleeping-hall there had been a violent fight, "because a sleeping man, stirring in a dream, stretched his foot across the line into a couple's space while they were—at least they *said* they were—having sexual union." At that point, I started disbelieving in this 1994. Who in 1994 is going to say "sexual union"?

—ALLENE TALMEY

sounds

★★★★ **Charles Ives: The 100th Anniversary** (Columbia, 5 LP's) commemorates spectacularly the centennial of "the Washington, Jefferson, and Lincoln of American music." That is how Leonard Bernstein sums up Ives (1874-1954), the progenitor of nationalism in American "classical" music—a rampageous nationalism and vanguardism which, in combination, was never before heard by any American concert audience.

Here is a clue to the essential Ives: He wrote this note to his copyist on the upper left margin of the first page of his *The Fourth of July* manuscript, "Mr. Price: Please don't try to make things nice! All the wrong notes are right. Just copy as I have. I want it that way. CEI."

Ives's notes were, indeed, always right, even when he took traditional American tunes (patriotic, folk, everyday) and magicked them into Ivesiana, a musical idiom completely his own—so much so that for years nobody wanted to perform this unprecedented, crazy music. Ives went right on writing it: he also went right on making a fortune out of his insurance business. He was a generous Yankee with his musical and financial riches.

And today, at last, it's Ives's music that is making him world famous. The Columbia album is not only a trove of musical Ives but a listening-in documentary about him. Friends, relations, colleagues gather to talk about this national treasure: he even talks, himself, sings his songs, plays them on the piano uproariously. As for his large orchestral pieces: you cannot hear them more marvelously performed.

This album will make your own at-home Ives Festival; but the bonanza celebration begins



Above, top: Charles Ives, of Danbury, Conn., American monumental in business (insurance), in music (possibly America's greatest composer). Below: Ives, the baseball/football boy—Hopkins Grammar School, Yale.

(Continued on page 162)

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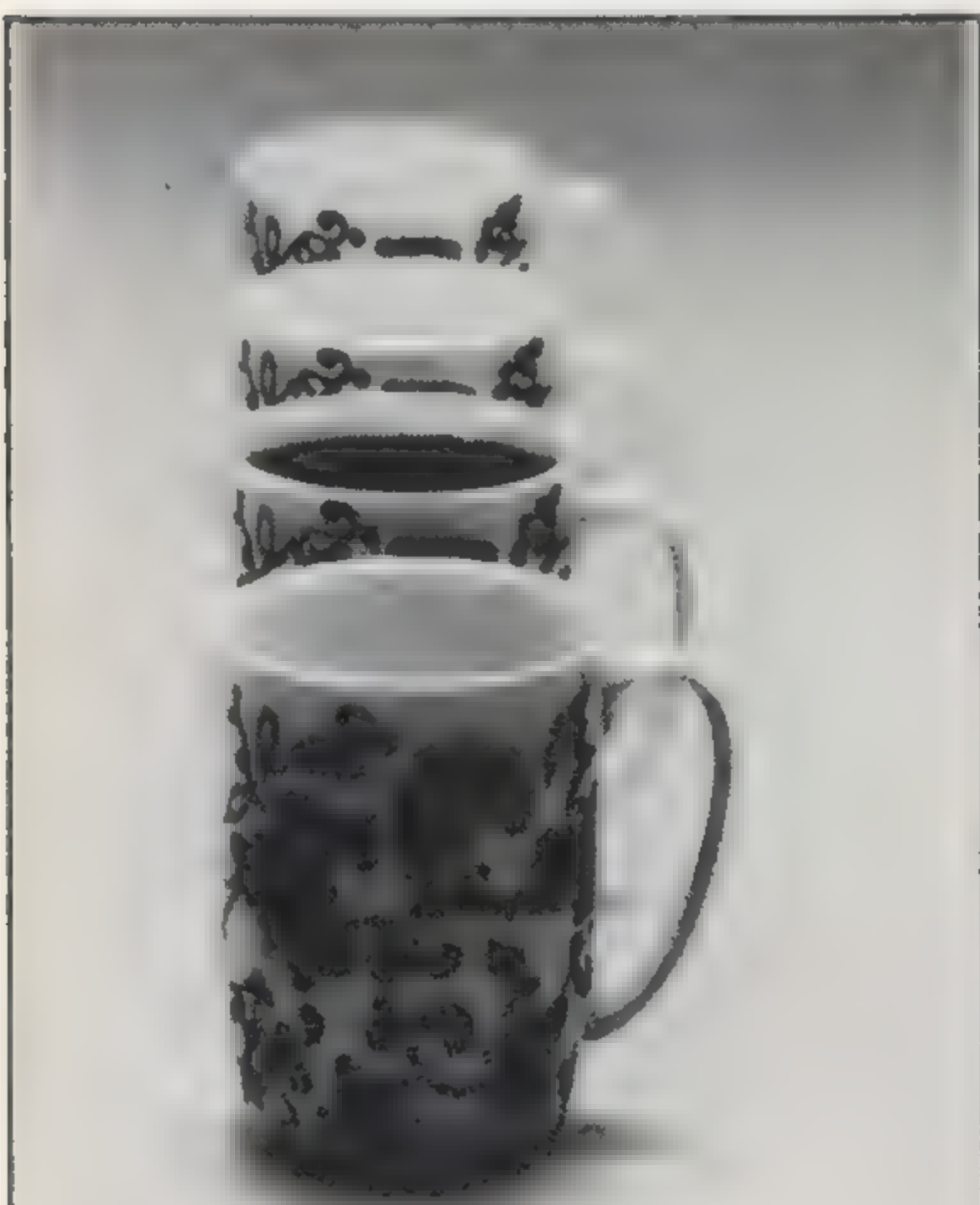


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this October, runs through May '75. The great expectations are that during these months, in Miami, Florida, every one of Ives's 170 published works will probably be performed—the whole extraordinary event being made possible by the University of Miami and thirty-five contributing musical organizations in South Florida. Wouldn't Mr. Ives have been amazed! —LEO LERMAN

movies

★★★ **A Free Woman:** What might have been dull, preachy, and cliché-ridden becomes instead a first-rate, compassionate film about a thirty-year-old woman, who, after six years of marriage and one child, decides to "find" herself. It ain't easy to sing, tap-dance, or even find a job that allows one to realize one's potential. This young mother tries, and we empathize with her. *A Free Woman* was coauthored by a husband and wife: young German writer/director Volker Schlöndorff and the star of the movie Margarethe von Trotta. They've made a movie of remarkable perception and tenderness.

★★★ **Chinatown:** Mystery and intrigue evolve within a 1937 framework. Jack Nicholson, as a private eye, sticks his nose in where it doesn't belong and gets one nostril slit. Even with a bandage covering his nose, he acts the bejesus out of the role. Faye Dunaway underplays her part as a *femme fatale* and is perfectly marvelous. She acts intimately. John Huston as her mad, wealthy, powerful father steals the show. A tremendously interesting movie to watch and to listen to. Roman Polanski, who directed, dredges up the dark slimy things that float beneath a sunlit surface: broken glasses, incest, and dead leaves.

—★ **For Pete's Sake:** For Streisand's sake. This picture seems to have been made between pictures to keep Barbra working. An empty shell oozing green yolk. One cracked situation after another. A big yawn and a so-what. Why in heaven's name does Ms. Streisand wear those same Fu-Manchu fingernails picture after picture? She could smuggle in \$1,000,000 worth of pure heroin under them or dig her way through to China. Miss this farago with no guilt, unless you're madly in love with Streisand and intend to become an authority on her varied career.

★★★ **Harold and Maude:** Can an eighty-year-old woman be both a muse and a sexpot? Yes.

In this film, re-released two years after its eccentric success in 1972, Ruth Gordon is both to a twenty-year-old necrophile who spends his spare time going to funerals and his other time attempting suicide in theatrically ingenious ways (to grab the attention of his mother). He is a millionaire and she is an artist, the ideal combination. Naturally she tells him to "do his own thing" and to have a good time. The picture is anti-war, anti-repression, and full of fun; a charming hour and a half of black humor.

★★ **Seduction of Mimi:** This movie was directed by Lina Wertmüller, whose film *Love and Anarchy* I thought was a great picture. This one (made before *Love and Anarchy*) is not so great. While attempting to show the *machismo* of Giancarlo Gianini as Mimi, Wertmüller revels in tight, unrelenting closeups of the mountainous, puckered flesh of a woman Mimi seduces. It is both funny and disgusting... perhaps cruel. Truth is not always exaggeration.

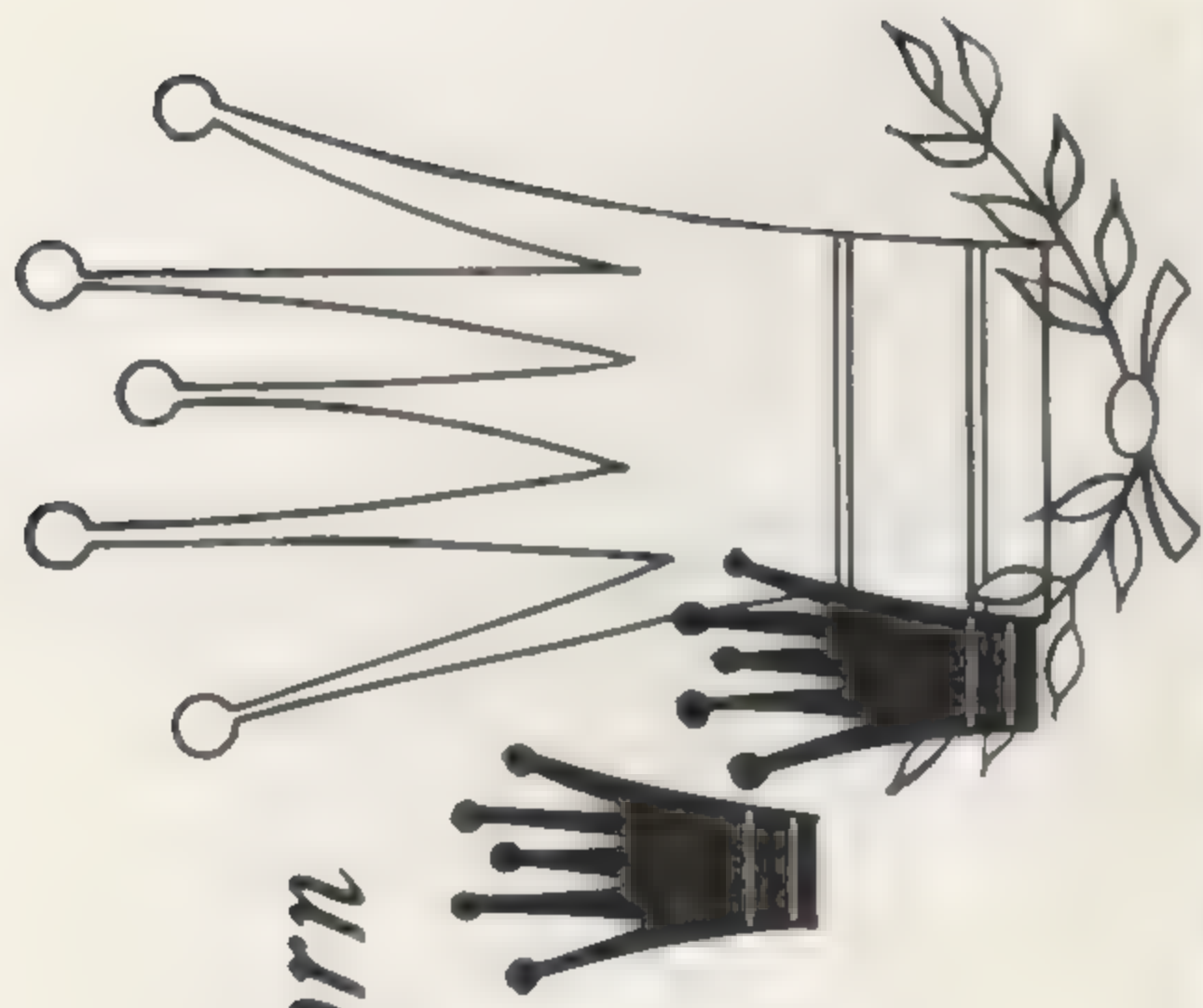
—ROSALYN DREXLER

art

★★★ **Art and Technology Revisited:** Remember the plug-in, light-up art and technology shows of the 'sixties? Beginning September 22, the Walker Art Center in Minneapolis, Minnesota, is giving us another look at the fruits of the Electronic Renaissance. "Projected Images" is the title of this exhibition of film, slides, lasers, and—shades of Vermeer—a camera obscura, or "dark room," onto whose walls images of the landscape outside are thrown.

If the show proves anything, it is that the best art using technology is that art which uses technology least. As opposed to the super-sophisticated science-fiction extravaganzas of recent multi-media shows, "Projected Images" is limited to the most familiar and often the simplest equipment: projectors (some specially designed), slides (some modified by the artist's drawing on his own photographs), videotape (now used with new understanding), and film (employing multiple images for maximum complexity). The artists involved, including Robert Whitman, Rockne Krebs, Michael Snow, Paul Sharits, Peter Campus, and Ted Victoria, are veterans of the intermedia movement. Their novel use of the basic technology that we have by this time come to take (Continued on page 196)

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Seeley, Wisconsin—Emily Kochalka writes about her women's club sponsorship of a boy in the Philippines: "Our little lad warms all our hearts and makes us feel so proud that we are helping him. The warmth one gets from knowing you are helping a child is indescribable. Corresponding with the boy has brought home to us club members that we have so much—and children in other countries have so little by comparison."

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Carlisle, Kentucky—Joseph H. Conley, project chairman for the Jaycees, expresses it this way in writing about a 12-year-old boy in Ecuador: "His improvement in health, grades, personality, activities during the period of this sponsorship has been remarkable. This is most satisfying to us."

Castlewood, Virginia—William A. White writes: "God has been good to me. I think a person should appreciate this and share it."

Barre, Massachusetts—Glenn Stratton, American Problems Instructor at Quabbin Regional High School, feels the sponsorship by his class serves the dual purpose of helping the child and instructing the students: "Students realize that what we take for granted is considered luxury by others, and tend to appreciate their own situation more fully."

Byron, New York—Mrs. Fern Grif-fen, of the Presbyterian Women's Association, says this: "Satisfaction in knowing we are helping this girl (in Guatemala) and perhaps others in her family by lifting their burden a little. She is very thankful and that

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By Eleanor C. Munro

ANXIETY: WHAT IS IT TELLING YOU?

Early warning can be one defense against pain

My first job, when I came to New York from Ohio, was with The Living Theatre, playing Lean Anguish in their production of Picasso's *Desire Caught by the Tail*. That role fit me at the time; because I was indeed standing on the brink of Desire, in rapt overconfidence and insecurity, peering beyond the lights to where lay New York: Freedom, Life. What I didn't expect was that Anguish, too, lay waiting out there and Anxiety, which the Oxford defines as "uneasiness of mind about some uncertain event," or "strained desire . . ." The next play I did with the group was *The Age of Anxiety*, and by then I was in the full flood of it. I should have asked myself who, standing on a brink, does *not* suffer uneasiness of mind? And who would move forward unless he were infected with what one might well call "strained desire"?

So though "cool" may be high praise today, I'd like to pay a brief due rather to sisters Anguish and Anxiety, who rise up in so many women's lives after each session on the couch, each pill, each "dressing drink" taken to dispel them. For me, I'll always know them. I was programmed so by the women who taught me what it meant to be a woman. And I'm grateful for that. I think there was a particular beauty in the strain of their lives, those torn, sometimes fragmented, always driving women in my family tree. Anguish cut the facets of their personalities deep, tension drew out its own resonances. They left in my memory a perfume of their nurture, bitterness, tender love, and suppressed rage that infused my childhood and still stirs me now.

One was my mother, "Kiki" with the wild red hair. She grew up sure she was ugly, in an ugly red-dirt Alabama town, daughter of two renegades—a Catholic beauty from Besançon, France, and a mustachioed Jew from Jassy, Romania—who met on shipboard, were wed in Atlanta, then took the train to Montana to try their luck. They saw Indians and empty territory that made them homesick, so they came back and found in the plunging, fir-green valleys of Alabama

some resemblance to the Jura Mountains they both loved, and settled to raise a family. Only The Boy went to college, but all the girls were gifted musically and had careers.

All the day long, those hot summer and blowing winter days in her teens and early twenties, when Kiki was not lying on her bed weeping with heat or frustration, she played scales, the endless, obsessive scales that spoke to her of escape from the red-dirt town. And so she did. And became free, found teachers and a beautiful self-image in New York, in her water-green Art Deco dresses and with her red hair coiled into Pre-Raphaelite buns. Anxiety? Uncertain events? They were the essence of her nature and of the world she faced. To have pretended it was less dangerous would have been a lie, given her vulnerability and her hunger to grow. But one of the events she desired was, of course, love. So she married the young philosophy professor and gave up her career. And moved to Ohio.

Even then Kiki worked, though she wasn't allowed (cruel convention) to teach or perform professionally. But she worked in solitude, hour after hour, pushing off her many friends, her children. Each morning of my childhood her piano robbed me of her, banished me behind the stair rail where I crouched fuming and blubbing or stamping on the maid's feet, while for hours she practiced those scales that sounded down the days and years, in and out of my growing consciousness—pounding statements of her anguished need for expression by which, as I came to understand her, I climbed into my own life.

I think the flaw in Women's Lib today is its teaching of a false, utopian optimism—that in a liberated future women or men will be satisfied without pain, mobile without risk. Ahead are always human situations to which anguish is the only possible human response, and anxiety is a forewarning of these. We should, perhaps, stop trying to "cure" our anxiety. Without the warning, without the expressed pain of the uncool, the suffering would go on and on. ▽

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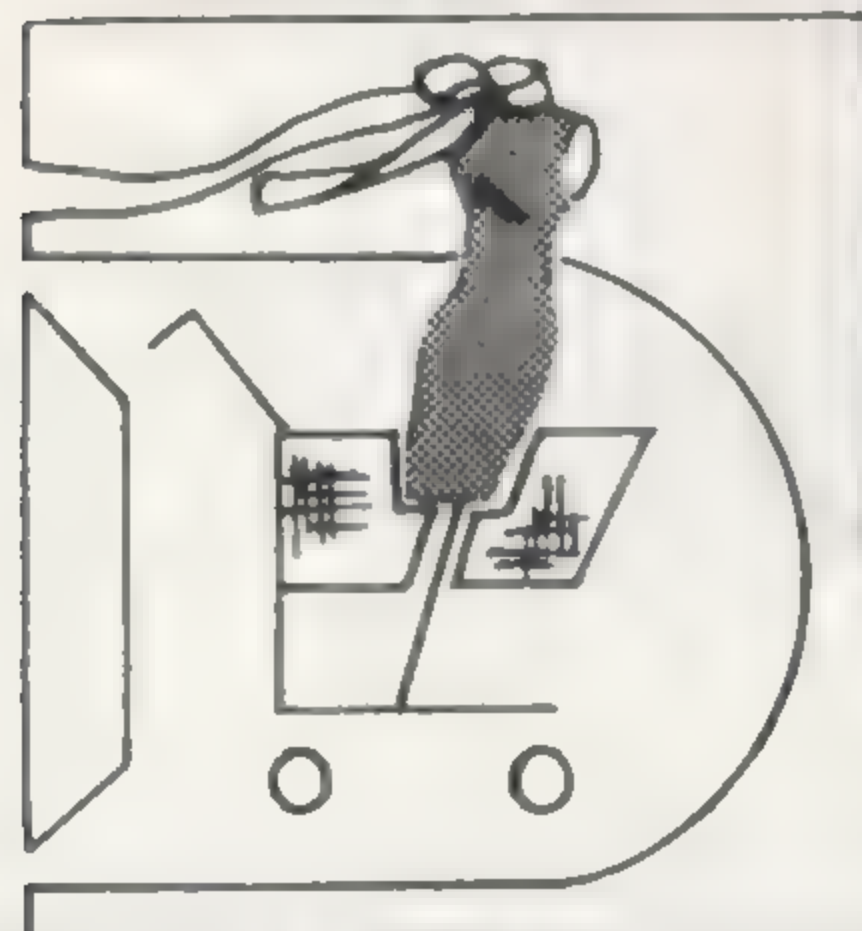
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WHO
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BUT
BONNIE CASHIN!

WHO
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BUT
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DUBUFFET: SEEING NEW YORK HIS WAY

France's witty, outspoken sculptor talks about America

EDITOR'S NOTE: *In 1973, French sculptor Jean Dubuffet came to New York to install at The Solomon R. Guggenheim Museum his massive retrospective show, including the first presentation of Coucou Bazar—a theater piece in which the exotic, quasi-abstract figures, Hourloupes, of his paintings became live performers, moving and dancing. Here, in an interview with art critic Barbara Rose, he describes his reactions to New York City; more about Dubuffet on page 274.*

In New York, I eat breakfast every day in the drugstore. I order French toast. It is disgusting. But . . . the people don't seem to notice. I love to hear them tell jokes

in the morning before work. No matter how many jokes they crack, no matter how much they laugh, I see that they are essentially tragic. Yes, the American people are tragic. I don't know why.

I watch people in the street—have you ever noticed their expressions? They all look unhappy. And they are grotesque. I have never seen so many fat people: fat children, fat men, fat women, old people, young people—they seem not to be conscious that they are grotesque. There was one enormously fat woman in a tiny miniskirt, completely unaware of how she looked, with her bulging thighs and enormous backside.

Of course, there are the thin

rich women. They travel and read the fashion magazines, and they realize not everyone is fat, so they make themselves thin. But the people in the street—haven't you ever noticed how grotesque they are?

New York has changed since I was here in 1951, painting the city. But it is still marvelous! I love New York—it's like an exotic bazaar. New York is the Byzantium of today, an incredible mixture of races, languages, styles, smells; it has a tremendous vitality. It is still the most exciting place in the world—hyperactive, dynamic, explosive.

The graffiti on the subway trains? Terrible. They all look as if they were done by the same person. Real sidewalk graffiti has

tremendous originality, individuality. The people who make these big graffiti with spray cans are too sophisticated; they have been exposed to "culture," and spontaneous art is anti-cultural. It comes from an opposition to society, and the self-conscious cultural forms which create conformity. If you want people to make art, you must forbid them to do it.

The greatest work of art in America? Simon Rodia's "Watts Towers" in Los Angeles, of course. He was a genius, a real original, more important than Matisse. The public becomes intoxicated by cultural pretension, and then it is no longer capable of producing art. In Europe, the people are completely indoctrinated with art worship, art history, cultural art. Perhaps it is less so here. People really want to invent their own personal décor, not to accept something pre-planned by the society.

Chaos is very creative. The role of the city planner should be to draw maps after each person has built his own house with some cement and a trowel. After all, children don't really play in playgrounds. They would much rather play in stables, farms. Creativity opposes regimentation, social organization. The artist must be in constant revolt. ▽

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IF YOU WERE BORN WHEN THE SUN WAS IN VIRGO: Avoid all projects based on wishful thinking and speculation. With Jupiter in opposition to your natal Sun, you have to be especially careful. You are aided by Saturn's steadying influence which is particularly helpful for long-term projects and future security. Good times for your emotional life are the month of September, November 1st-20th, and December 14th-January 10th. If other people don't interfere in your affairs, your life should be happier than it has been for two or three years.

Aries MARCH 21—APRIL 20

Economic and practical matters are again very important. Don't rush ahead with a long-term project that may involve your family. Avoid risks, unwise speculative business affairs. Try to save money. Don't be upset by unexpected news; a good friend will help you and everything will soon be right. You have an excellent Venus aspect, and a good Moon aspect will help your emotional life on the 21st, 22nd, and the 26th-27th. **My advice:** Keep an eye on your health, and don't judge people harshly.

Taurus APRIL 21—MAY 20

A happy month: after the 8th, your emotional life shows a definite change for the better and you'll be very successful. Eventful days are the 15th and 16th; make the most of a golden opportunity. Your tenacity and enterprise should be well rewarded. There may be one or two minor upsets on the 13th and 14th, but they will end happily. Good days for shopping and entertaining are the 23rd-25th and 28th-30th. **My advice:** Don't ask for rewards; wait for them to be given.

Gemini MAY 21—JUNE 21

Expect a pleasant surprise on the 4th or 5th; don't miss it, even if you have to cancel another engagement. A member of the family will be difficult and critical, but keep to your plans. Don't overlook financial snags, and be especially careful on the 28th-30th. Intuition plays an important part in your life. Don't take unnecessary risks; disorganization in your working schedules will result in confusion. **My advice:** Don't neglect your health. Any physical upset should be watched carefully.

Cancer JUNE 22—JULY 22

You will be left to your own devices. The second part of the month requires extra effort and things will develop quickly. Be prepared for surprises on the 17th and 18th, and avoid discussions or arguments on the 23rd-25th when Moon and Mars are critical. Your emotional life could be exceptionally happy on the 1st-3rd, when you may meet someone unexpectedly. Ambitions will be fulfilled and you will be successful. You can make constructive plans for the future; the prospects are excellent. **My advice:** Be understanding with your family and don't get upset.

Leo JULY 23—AUGUST 23

Venus still in your sign makes you particularly charming and appealing; so your emotional life should be happy. A love affair looks promising. This is a period of expansion, with an interesting social life and excellent opportunities to improve your position on the 17th and 18th. Accept invitations and entertain on the 8th-10th. What happens in your professional life will be out of your control; be diplomatic and wait and see. Don't trust so-called friends. **My advice:** Don't talk about your success, and remain flexible.

(Continued on page 180)

By Carleton Ray

THE RAPE OF THE OCEAN

Now the sea is the victim of man's lust for more

EDITOR'S NOTE: *The wrangling over territorial limits—"where do the high seas begin?"—has focused concern on our oceanic environment. Here, Dr. G. Carleton Ray, an eminent marine biologist who is an associate professor at The Johns Hopkins University School of Hygiene and Public Health, warns that self-indulgence would be folly.*

The philosophy of "inherit the earth" has turned cities into termite mounds and homogenized man into a species corrupted, with neither heart nor mind for the teachings of nature. We march forward in cupidity and covetousness, degrading both the quality of life and the earth's productivity. Our next victim—and the last—could be the sea.

Air is the product of life, but little lives there. The sea is a living bouillabaisse, the ocean currents its winds. It cannot be treated by terrestrial standards; to sacrifice it, as we appear to be doing, is folly. For we go into the exploitation of the sea not only with a lust for an ever-increasing standard of living but also with an almost total lack of distinction between needs and luxuries and an incredibly destructive technology. In the historical sense, most of the ocean is a "commons." No one owns it. But, while we recognize that ocean management is a global problem, as is air pollution, the present trends toward nationalism and divisions of world power do not bode well for solutions.

Far from being the virgin at whose breast lie vast untapped resources, the sea is an oft-raped lady. It has been overfished and polluted for centuries. Is it too vast to destroy? I think not. It is perfectly within the capability of man to turn the seas into a series of Lake Eries.

I have little sympathy for instant ecologists or exploiters at either extreme, but I grow weary of hearing ecology called a "fad," called "impractical," and called

"emotional." Ecologists have diagnosed cancers of environmental degradation in our midst. The causes are not well understood, but the tumors are there and they will not go away. To carry to the sea the attitudes that produced these cancers puts man's survival in jeopardy. We know too little about the sea, but we need its resources. What to do?

First, there is little to be gained in atavism. We cannot "return to nature," nor should we seek refuge in temple ethics. The former is impractical and the latter entirely compatible with (and partly led to) the ethics of land ownership and development that caused the mess we are in today. Lest we inherit only an ethic of survival, it is clear that our basic attitudes about our place in nature and our responsibilities must change.

On the action side: covet swamps and estuaries; resist industries that stress our waters; fight dredging, land fill, and the "development" of productive wetlands; ask why an open window wouldn't do as well as air conditioning. In Sweden, a partial answer is codified in the "right of common access," in which ownership of land also carries stewardship. This needs evolution into a worldwide "Environmental Bill of Rights." Why should ownership give the right of selfish development? Ecologically, no land belongs to anyone but to all men, all nature.

So long as there are ad men, a packaging industry, and ecologists there will be conflict. There is a limit to the earth, but there is apparently also no end to man's desires; and I take hope in that. Man is now forced to consider alternatives to provincialism, greed, and his infinite conceit that he shall inherit the "still productive" earth and ties survival with international collaboration and the evolution of wisdom.

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VOGUE HOROSCOPE Continued from page 176

Virgo AUGUST 24—SEPTEMBER 23

An important and interesting time. You can make excellent arrangements with help from people who appreciate your abilities. Don't criticize others, and be careful not to create an unfriendly atmosphere among the people you work with. A most satisfactory time for your emotional life; with Venus in your sign during the second half of the month, you'll have opportunities to strengthen relationships. Take a chance on the 6th, 7th, 11th, and 12th when the Moon is helpful to people in love. Go on vacation, travel, and relax. **My advice:** Arrange to do things with your family and take extra care when making decisions on the 21st, 22nd, and 28th-30th.

Libra SEPTEMBER 24—OCTOBER 23

Good relationships are important in your life, and you know how to adjust to people who are helpful to you. The second part of the month should be most successful, with interesting ideas and opportunities to show your good taste. You excel in situations that require clear reasoning and judgment. Everything goes better than expected, and you could be lucky in arranging an economic problem. Your emotional life is happy. **My advice:** Take extra care on the 4th, 5th, 11th, and 12th when people may be out to upset you; make the most of your excellent Neptune/Moon aspects on the 26th and 27th of the month.

Scorpio OCTOBER 24—NOVEMBER 22

Concentrate on a project that will take up most of your time for the next few months; it will affect your financial outlook for the rest of the year. Avoid people who may have a bad influence on you. After the first week, your emotional life should be harmonious. Don't be contradictory and don't make unnecessary difficulties; there is nothing to worry about. Private affairs should be settled with the help of a friend on the 11th and 12th, and the last three days of the month should be very happy. **My advice:** Make an effort to get along with colleagues and be less demanding.

Sagittarius NOVEMBER 23—DECEMBER 21

Let your heart rule your life, but be careful in all business and financial matters. There could be snags on the 1st-3rd; look after your interests and avoid speculation. Be prepared for difficulties with your colleagues, but don't make changes. Make the most of days under good Moon aspects—the 17th, 18th, 26th, and 27th—to stabilize your emotional life and to change course if necessary. **My advice:** Look after your health, and don't take any risks.

Capricorn DECEMBER 22—JANUARY 20

Make full use of all possibilities and your position will improve steadily. For business negotiations, the second week is better than the first, but you won't be able to avoid minor delays. Don't try to make changes in either your business or private life; if necessary, they will materialize at the right moment. An excellent Venus aspect protects your love life. Family problems may be difficult to handle, but try to be calm and understanding. Don't get depressed about matters beyond your control on the 11th and 12th, and avoid hasty decisions on the 17th and 18th. **My advice:** Don't be upset over inevitable delays and take extra care of your health.

Aquarius JANUARY 21—FEBRUARY 18

You are in a position now to organize the next months. Uncertainty in business matters is over; and when things are clear, you can go ahead energetically and optimistically. A new undertaking needs cooperation from others and must be handled in an orderly fashion. Good days for buying, selling, writing letters, or signing contracts are the 17th and 18th. Ignore opposition on the 19th and 20th, and don't lose your self-confidence. **My advice:** Make the most of excellent opportunities on the 8th-10th.

Pisces FEBRUARY 19—MARCH 20

Long-term projects and good investments should do well, but day-to-day matters may be a problem. An important question must be decided on the 8th-10th; much depends on the right approach. With good humor and understanding, you can overcome all difficulties on the 19th and 20th. Love is important on the 6th, 7th, 11th, and 12th, when there is a good Moon influence. Be happy, and try not to be irritable. Changes for the better at work and in your finances. Be generous on the 15th and 16th. Good news from abroad. **My advice:** Go away for a few days and relax.



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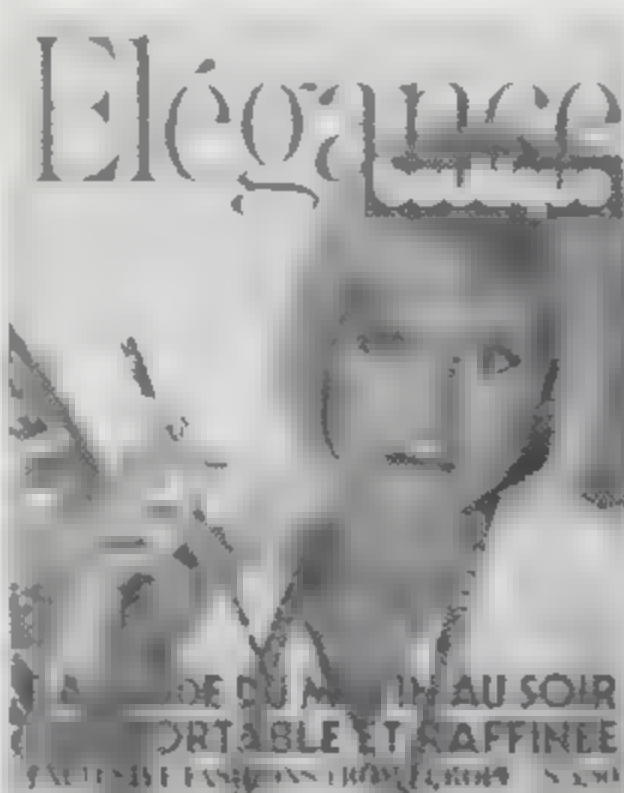
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By Arthur Gold and Robert Fizdale

VOGUE FOOD

How to cook marvelously, without needing first to rob a bank or sell your jewels

Since radishes are now as expensive as rubies, it's hard to cook without spending much money. Of course, the best way to save money is to be invited out to dine every night of the week. Or you can go on a crash diet, thereby fighting inflated food prices by deflating your figure. However, if this thought seems a melancholy one, why not cook frugally but elegantly by taking tips from the peasant cuisines of Europe and the Near East?

Bring on the exotic ancient Roman **Scapece**, a mix of garlicked zucchini and handfuls of fresh green mint leaves, or **Baked Left-over Spaghetti**, twice as good as it was the first time around. Nothing could be more delicious unless it's the **Stuffed Apples**, **Omar Khayyám**, with ground beef, chick-peas, and raisins.

Make the *real* **Russian salad**: cucumbers, tomatoes, celery, radishes, and chopped dill, heaped over cottage cheese and covered with the *real* Russian dressing—sour cream mixed with a bit of vinegar, salt, and sugar.

Make **Spanish omelets** filled with great amounts of sautéed onions and potatoes; **Italian omelets** with anchovies, roasted peppers, and a touch of garlic; and **French omelets** filled with leftover *petits pois à la Française*.

Broil a chicken that has been spread with butter, mustard, and fresh chopped ginger. Steam beet greens and radish tops and eat them with salt, pepper, butter.

With your drinks, nibble **potato skins** baked to a crisp with coarse salt. And don't neglect our own American cuisine:

Prepare **sweet corn** by bringing it to a boil in skim milk, covering it, turning the heat off immediately, and letting it stand for ten minutes. Try it with a little freshly ground pepper as well as salt and butter. Push economy to exquisite heights by saving the **corn husks**: wrap fish fillets in them, broil over a charcoal fire.

Give that glorious American invention, the **BLT**—the bacon, lettuce, and tomato sandwich—a new twist by adding chopped fresh basil, chives, and parsley to the mayonnaise.

Instead of throwing away left-over **tomato and lettuce salad**, shred it and conceal it along with its French dressing in the center of a meat loaf. It's so good that it's worth making a little too much salad one night in order to use what remains in the next night's meat loaf.

Scapece

Six to eight servings

2 pounds zucchini
½-1 cup oil for frying
1 bunch fresh mint leaves
1 cup wine vinegar

2 cloves garlic, peeled and diced, or put through a garlic press
Salt and freshly ground pepper

Wash and dry zucchini carefully. Trim ends and slice into quarter-inch rounds. Put 2 tablespoons of the oil in a large heavy skillet, add zucchini slices to cover bottom of skillet in a single layer. Fry until golden brown on both sides, adding more oil if needed. Remove with a slotted spoon to a soufflé dish or other flat-bottomed deep dish; reserve oil. Arrange zucchini slices to cover bottom of dish in a single layer. Season with salt and pepper and cover with a layer of mint leaves. Continue in the same way, alternating layers of zucchini slices with layers of mint. You should end with a layer of mint at the top.

(Continued on page 185)



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This is what we stand for: natural clothes made with care by people from all around the world - clothes that are colorful, sturdy, beautiful to look at and now, just plain warmer. This season we're offering woolen sweaters and some new styles in heavier fabrics such as corduroy and acrylic double knits. And we've got new designs from places near and far, from Appalachia, Jordan and The Gambia, West Africa. Of course we continue to feature strikingly well designed clothes from India with beautiful hand embroidery and hand block printed fabrics. And all our clothes, while incorporating traditional design motifs, are styled to suit current American sizing requirements. We won't guarantee that our clothes will take you back to Nature or bring you happiness; we only say that you'll be comfortable, you'll look nice and you'll be warm.

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Put vinegar and garlic in a small saucepan, bring to the boil, and boil 1 minute. Pour it immediately over the zucchini and mint leaves. Add 3 tablespoons of the oil you have been cooking with. Cover, let stand in a cool place, *not* the refrigerator, 24 hours before serving. **G. and F.'s Tip:** *Equally piquant and delicious is using eggplant slices in place of the zucchini.*

Pasta Vinaigrette

1 tomato per person (the ripest local farm tomatoes, <i>not</i> packaged ones)	Chopped fresh basil Salt and pepper Oil
2 tablespoons French dressing	Spaghetti

Two hours before serving, peel, seed, and coarsely chop tomatoes; make them into a salad by adding French dressing, basil, salt, and pepper. Put a spoonful of oil and a couple of spoons of salt into a large pot of water; bring it to a rolling boil and add the spaghetti. Cook the spaghetti *al dente*; drain it, pour the tomato salad over it, and serve. *No cheese.* A surprising, inexpensive, delectable dish.

French Dressing

For 1 cup of dressing:	¼ teaspoon salt
⅔ cup olive oil or peanut oil	¼ teaspoon freshly ground pepper (or more to taste)
¼ cup wine vinegar	
½ teaspoon Dijon-type mustard	

Put vinegar, mustard, and salt in a screw-top jar; rub mustard against side of jar with a spoon until it is mostly dissolved. Then beat with a fork to dissolve it further. Add oil and pepper and beat again with a fork. Cover tightly and store out of the refrigerator. Shake it up thoroughly before using.

The Italians say that to make a good salad four people are needed:

a spendthrift for the oil, a stingy man for the vinegar, a wise man for the salt, and a madman for the tossing.

G. and F.'s Tip: *This is a basic recipe for what the Americans call French dressing and what the French call sauce vinaigrette. It can be used in any of the recipes that call for French dressing (besides Pasta Vinaigrette, the Lentil Salad, Baked Onions Mimosa) and, of course, as a dressing for any salad.*

Stuffed Apples, Omar Khayyam

four servings

4 large tart green baking apples	1 medium onion, finely chopped
5 tablespoons butter	4 tablespoons drained canned chick-peas, mashed
½ pound ground beef	2 tablespoons raisins
Seasonings: ½ teaspoon each salt and fresh ground pepper, 1 teaspoon cinnamon	Sauce: ¼ cup water, ¼ cup vinegar, 2 tablespoons sugar

Cut thin slices from the stem ends of the apples and save to use as lids after stuffing the apples. With an apple corer, remove and discard the cores and seeds, being careful not to cut through the bottoms of the apples. Taking care not to pierce the skins, use a melon-ball cutter to remove most of the pulp of the apples leaving an apple shell approximately ½ inch all around. Coarsely chop this apple pulp and reserve.

Heat 1 tablespoon of the butter in a skillet. Cook the ground beef, breaking it up with a fork occasionally until it loses its red color, about 3 minutes. Remove to a mixing bowl and add the apple pulp and seasonings.

Cook onions in 2 tablespoons of the butter over low heat until translucent. Add it to the meat mixture along with the chick-peas and raisins. Stuff each apple with ¼ of this mixture and cover it with its apple-slice lid.

(Continued on page 186)

SKIN CARE AT HOME

Create a glowing complexion in the privacy of your home with Ilona of Hungary cosmetics made with nature's magic mineral water from Budapest.

By: Vera Merrill, Special writer.

A woman can be dressed in the most beautifully fashioned gown, accented by glamorous jewelry, and adorned with a ravishing hair style, but if her complexion is not clear and glowing, she just does not, and cannot, feel beautiful.

Men, especially, admire women with velvety skin and smooth complexions. When a prominent European magazine questioned its male readers, "what do you like to see most on a woman?" the majority surprisingly opted for an ivory-like skin and a radiant, smooth complexion.

FLAWLESS SKIN BEAUTY

Hungarian women have always been famous for their beauty and knowledge about complexion care. The best known skin care experts in the USA are Hungarians. ILONA OF HUNGARY was recently added to that list. Ilona, who operates a very busy and successful European style skin care salon in Denver, Colorado, is already becoming a giant in the industry. Her own smooth, ivory-like and flawless complexion is her best advertising. It is not easy to get a salon appointment with Ilona. Requests for her services are very great. Clients include men and women, doctors and their families, celebrities, housewives and teenagers who travel from all over the country for her personal attention.

SKIN CARE WITH PHENOMENAL SUCCESS

Her reputation is due partly to the cosmetics she prepares from her own European formulas made with special natural mineral and magnesium-rich artesian water imported from Budapest, and partly to her ability to formulate skin care products for

various skin types exposed to a dry or humid climate.

Her greatest achievement, however, is a scientifically controlled **home skin care program** for women unable to visit professional salons.

American women can now follow a successful skin care program in the privacy of their homes using cosmetics developed by a thoroughly trained, knowledgeable professional.

A famous person once said: "an ounce of prevention is worth a ton of cure," and Ilona's skin care rituals, too, are based on prevention rather than cure. The thousands of clients she's treated in her salon, and those who use her unique home skin care methods, are positive proof she is doing something right.

Praises pour in daily about the results of treatments, the superior quality of her cosmetics. Four large folders are filled with such testimonial letters. (Copies are available on request.)

Persons with dry skin, wrinkles, oily skin, blemishes, large pores and other annoying skin problems have found help and relief, at long last, by following her successful skin care rituals.

MAGNESIUM THE MAGIC MINERAL

It is known that women in Budapest, even the elderly, seldom develop wrinkles. What are the secrets behind their wrinkle-free radiant complexions?

Scientists discovered an unusual combination of natural minerals and magnesium exists in the water around Budapest, **with many of the same vital components which constitute healthy human skin**

cells. MAGNESIUM is a very important mineral in the human body.

As far as the complexion is concerned, it is impossible to maintain moisture balance in the skin without the proper amount of magnesium. Lack of it causes skin cells to weaken, shrink in size, and allow body moisture to leak out, leaving the skin wrinkled and old-looking. The precious, natural mineral and magnesium-rich water has always been used in a variety of ways. Specially erected bath houses in Budapest became favorite health spas of the world's upper classes. (Documented in encyclopedias) Residents of Budapest drink it as table water, and tourists ask for this Kristalyviz (Crystalwater) when arriving in the city. This same Crystalwater is now available in the USA, through Ilona of Hungary.

A nutritionist at the World Health Organization suggested drinking at least one quart of natural mineral water a day and indicated cellulite can be avoided by regular intake of natural water.

For the woman who is conscious of her skin and desires to develop a clear complexion, Hungarian Crystalwater is an extra plus.

FIRST TIME IN AMERICA

Until now, the scientific facts about natural minerals and magnesium were not utilized in making cosmetics in America.

Ilona explains, "cosmetics are usually made with municipal water which is treated with chloramines, chlorines, and other chemicals. My skin care products," she continued, "contain none of these unnatural elements. I import this special water, given to us by nature, directly from Budapest to make my cosmetics."



Centuries ago, this water was used by the Romans, and later the Turks, for its curative and therapeutic values. It is the first time cosmetics prepared with this special artesian water are available in America.

The natural mineral and magnesium-rich water from thermal springs in Budapest with high biological properties contributes to the very unique and valuable characteristics of ILONA OF HUNGARY skin care products.

A special booklet, **SKIN CARE AT HOME**, describing Ilona's cosmetics and successful methods for home complexion care, is now available. Just fill out the coupon and mail with your \$1.00 payment, to her address. Then if you decide to try it, the full amount will be credited to your first cosmetic order. The \$1.00 for the booklet will be the best investment you ever made for your skin.

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Preheat oven to 350°. Butter a baking dish with 1 tablespoon of the butter and set apples in it. Bake apples 15 minutes. Remove from oven, remove lids, and fill each apple with a sauce that you have made by bringing to a boil the remaining butter combined with the water, vinegar, and sugar. Replace in oven and cook another 15 minutes, pouring whatever sauce remains over the apples and basting them once or twice. When serving, pour the sauce over the apples.
G. and F.'s Tip: A similar procedure can be used to stuff green peppers or onions that have been partially cooked by boiling or steaming and then hollowed out.

Ricotta Pie without the Crust

six to eight servings

- | | |
|---|---|
| 1 tablespoon butter
at room temperature | ½ teaspoon salt |
| 3-4 pieces zwieback (or
graham crackers) or enough
to make ¼ cup crumbs | Grated rinds of 1 orange
and 1 lemon |
| 1 pound the freshest
ricotta | 1 teaspoon each orange juice
and lemon juice (or
1 teaspoon each rum
and almond extract) |
| 5 egg yolks, lightly beaten
with a fork | ½ cup raisins |
| ½ cup sugar | 1 teaspoon cinnamon |
| | 1 teaspoon sugar |

Rub bottom and sides of an 8- or 9-inch pie plate with the butter. To make zwieback crumbs, blend pieces of zwieback at high speed in a blender or crush with a rolling pin. Sprinkle crumbs into pie plate, turning it to coat bottom and sides.

With a wooden spoon rub ricotta against sides of a mixing bowl to remove lumps. Add egg yolks, sugar, salt, orange and lemon rinds, orange and lemon juices (or rum and almond extract), and raisins. Mix thoroughly. Pour carefully into pie plate. Bake in 350° oven 1 hour or until a toothpick inserted into center of pudding comes out dry. Sprinkle with cinnamon and sugar; serve at room temperature or cool.

G. and F.'s Tip: Save egg whites for another use. They will keep in the refrigerator for a week and in the freezer for a much longer time. Use them to make meringues or meringue cookies.

Lentil Salad

six to eight servings

- | | |
|--|--|
| 1 cup dried lentils | 3 scallions, finely chopped |
| 2 tablespoons fresh tarragon
(or parsley), finely chopped | ½ cup (approximately) French
dressing |

Put lentils in a pot with 2 quarts cold water. Bring to the boil, reduce heat, and simmer 10-15 minutes or till lentils are cooked but slightly firm. Drain immediately and put into a bowl. Add remaining ingredients while lentils are still hot. Combine all ingredients by lifting lightly from below with two forks in order not to mash the lentils. Serve cool or at room temperature.

Baked Onions Mimosa

six servings

- | | |
|--|--|
| 4 medium-size Spanish onions | chopped |
| Approximately ½ cup French
dressing | 2 tablespoons parsley, finely
chopped |
| 1 hard-cooked egg, finely | |

Bake unpeeled onions in 350° oven on an ungreased cookie sheet 45 minutes or till tender when pierced with a fork. Cool and peel. Slice each onion in half vertically and separate the layers of onion. Arrange on a flat dish. While the onions are still warm, spoon dressing over them. Let cool to room temperature, spooning the dressing over the onions several times. When ready to serve, sprinkle with egg and parsley.

G. and F.'s Tip: Use a bulb baster instead of a spoon to draw up all the dressing from the bottom of the dish and spread it over the top without disturbing the arrangement of the vegetables.

(Continued on page 190)



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Baked Leftover Spaghetti

six servings

Sauce ingredients:

2 tablespoons oil

1 medium onion, peeled and finely chopped

2 tomatoes, peeled, seeded, and coarsely chopped (If tomatoes are not really ripe, it is better to use ½ cup drained canned Italian-style tomatoes.)

1 teaspoon cinnamon

Salt and freshly ground pepper

2 tablespoons chopped fresh basil or parsley

4-5 cups leftover boiled spaghetti

3 eggs, lightly beaten with a fork

3 tablespoons freshly grated Parmesan cheese

1 teaspoon salt

½ teaspoon freshly ground pepper

3 tablespoons butter

A half-inch slice Italian salami, cut into cubes (about ½ cup)

4-5 quarter-inch slices mozzarella

To make the sauce: Heat oil in a heavy saucepan; cook onions over low heat till translucent, about 10-15 minutes. Add tomatoes, cinnamon, salt, and pepper and cook another 15 minutes, stirring often. If it is quite liquid, raise heat and cook, stirring constantly, till fairly thick. Stir in chopped basil or parsley.

Toss leftover cooked spaghetti with eggs, Parmesan cheese, salt, and pepper till thoroughly mixed. Use 2 tablespoons of the butter to butter sides and bottom of a deep baking dish. Lay half the spaghetti in the dish, building it up a bit along the sides. Cover it with a layer of salami, a layer of mozzarella, and a layer of tomato sauce, being careful not to spread these to the edges of the dish. Spread remaining spaghetti on top, sealing in salami, mozzarella, and tomato-sauce layers, and dot with remaining butter.

Bake in a preheated 300° oven for 20-30 minutes or till top is crisp and lightly browned; serve.

Plums in Flaming Vodka

six to eight servings

1 cup sugar

½ cup water

½ teaspoon powdered ginger (or 1 teaspoon fresh ginger, finely diced)

2 pounds plums, red, yellow, or blue

2 tablespoons vodka

1 teaspoon vanilla extract

1 teaspoon almond extract

Put sugar, water, and ginger in a saucepan large enough to hold the plums. Bring to the boil. Lower heat and cook 10 minutes, stirring occasionally till sugar is completely dissolved. Stem plums, cut in half lengthwise, and remove pits. Add plums to sugar syrup and cook till tender but still fairly firm (6-12 minutes, depending on the ripeness of the fruit). Remove plums with a slotted spoon to a deep heat-resistant serving dish such as a soufflé dish. Boil down sugar syrup till reduced to about ⅔ its original quantity. Pour it over plums and let cool to room temperature. Do not refrigerate.

When ready to serve, put vodka, vanilla and almond extracts in your smallest saucepan. Heat almost to boiling point. Stand back and light simmering liquid with a match. Pour mixture over plums and bring flaming to the table. Let flames die down. Serve, spooning some of the liquid over each portion of fruit.

G. and F.'s Tips: *Peaches, apricots, or nectarines can be used instead of plums. In classical French preparations of stewed fruit, the flavor of the fruit is enhanced in a marvelous way by adding flaming cognac or the eau de vie (white fruit brandy) particularly suited to each fruit. Stewed plums will be flamed with eau de vie de prunes, stewed cherries with kirsch, etc.*

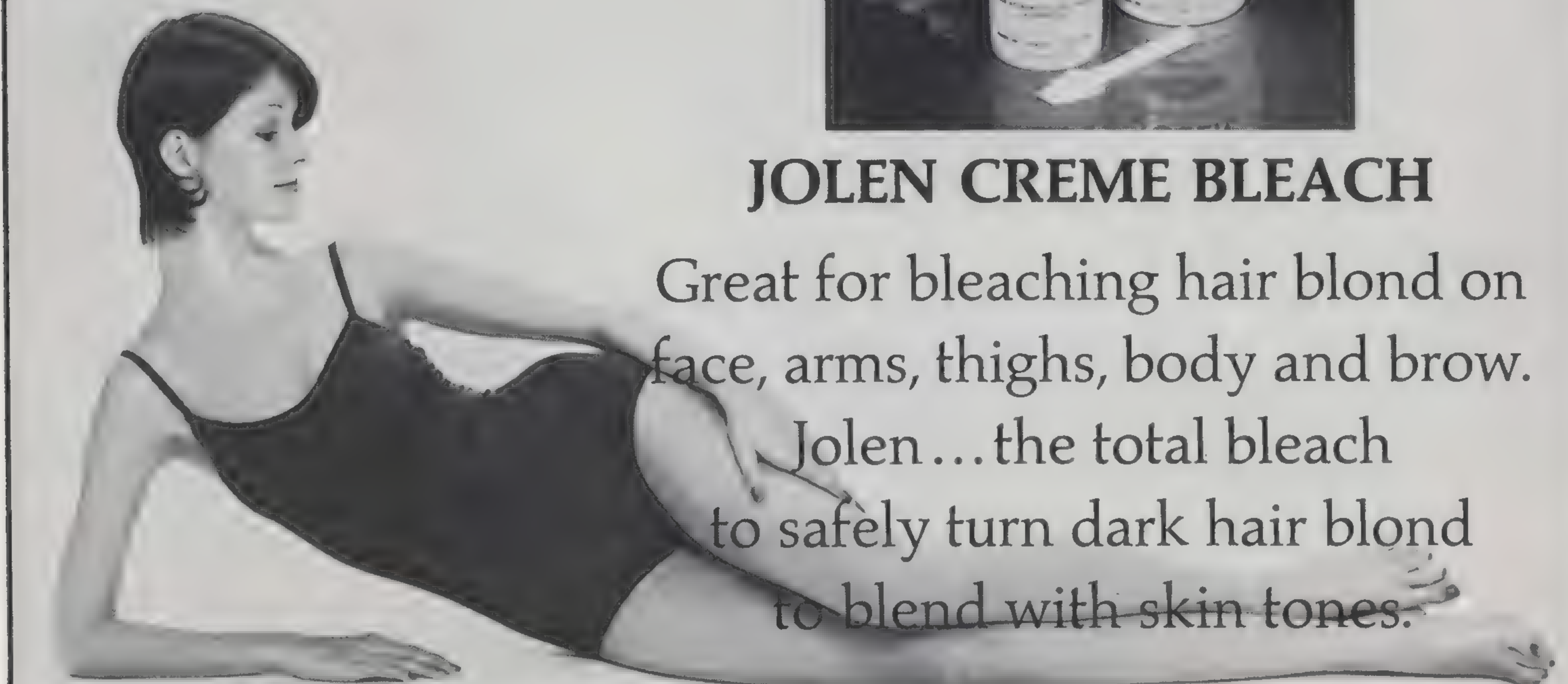
It is a great extravagance to buy a bottle of expensive eau de vie just for a spoonful of two for one dessert. A delicious and inexpensive substitute (if you have a bottle of vodka on hand) can be made by combining 2 tablespoons of vodka with 1 teaspoon each of vanilla and almond extracts. It will flame as dramatically as the most expensive brandy and flatters the flavor of fruits in a chameleon-like way. ▽



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Women's Auxiliary of the Medical Society
of the County of Monroe
for the Health Career Scholarships.
Tuesday, September 10; 10:30 A.M. brunch.
Grand Ballroom, Flagship Rochester Hotel.

Frost Bros.

SAN ANTONIO, TEXAS

Fashion Show and Luncheon,
for the benefit of the
Southwest Foundation Forum.
Thursday, September 12, at 12:30 P.M.
Anacacho Room, St. Anthony Hotel.

The Higbee Co.

CLEVELAND, OHIO

Preview Reception of the 19th Annual
Fair "PARADE,"
for the benefit of the Women's Committee
of the Cleveland Institute of Music.
Friday, September 27, 6:30 P.M. to 8:30 P.M.
The Higbee Company, 10th floor.

Hudson's

DETROIT, MICHIGAN

Hudson's September Vogue Fashionscope '74,
sponsored by Club-on-the-Hill.
Thursday, September 19, at 1:30 P.M.
Club-on-the-Hill, Bloomfield, Michigan.

Hutzler's

BALTIMORE, MARYLAND

Rendezvous with Fashion.
Tuesday, September 10, at 12:00 noon.
Baltimore Hilton Ballroom.

Jordan Marsh, Boston

BOSTON, MASSACHUSETTS

The Best of Fall '74.
For Designers' Shop Customers,
by invitation only.
Thursday, September 19;
Coffee at 10:30 A.M.; Show at 11:00 A.M.
Fashion Center, 7th floor.

Kaufmann's

PITTSBURGH, PENNSYLVANIA

Fall meeting, Luncheon, Fashion Seminar,
for the benefit of the Women's Auxiliary
of the Pittsburgh Opera Society.
Wednesday, September 11, at 12:00 noon.
Longue Vue Club.

Stanley Korshak

CHICAGO, ILLINOIS

Luncheon and Fashion Show,
for the benefit of Cuneo Memorial Hospital.
Tuesday, September 10, at 1:00 P.M.
Conrad Hilton Hotel.

Liberty House, Hawaii

HONOLULU, HAWAII

Liberty House and Vogue present
"The Look of Fall."
Wednesday, September 4, at 11:00 A.M.
Ala Moana Store, third level.

I. Magnin

CALIFORNIA

The Great Americans.
"Friends of Bill Blass" for
San Francisco Charities.
Wednesday, September 18, at 12:00 noon.
Mark Hopkins Hotel, San Francisco.
For the benefit of Good Samaritan Hospital.
Thursday, September 19, at 6:00 P.M.
I. Magnin, Los Angeles.

Makoff

SALT LAKE CITY, UTAH

"Fashion Now," for the benefit of the
Utah Association for Retarded Citizens.
Monday, September 30, at 12:00 noon.
Lafayette Ballroom, Hotel Utah.

Nan Duskin

PHILADELPHIA, PENNSYLVANIA

Cocktails and Fashion Show,
for the benefit of the Women's Auxiliary
of the Jefferson Hospital Medical School.
Wednesday, October 9, at 5:30 P.M.
Nan Duskin.

The M. O'Neil Co.

AKRON, OHIO

Museum Collections '74.
Women's Board of St. Thomas Hospital,
benefit of new building.
Saturday, September 28, at 7:00 P.M.
Akron Civic Theatre and
O'Neil's Showplace on Five.

Rich's

ATLANTA, GEORGIA

Sakowitz

HOUSTON, TEXAS

Fifth Annual Vogue New York Collections Show.
Tuesday, September 10;
Show at 11:00 A.M. and 3:00 P.M.
Sakowitz Post Oak, Houston.

Swanson's on the Plaza

KANSAS CITY, MISSOURI

Top Cream Show.
Wednesday, September 4, at 11:00 A.M.
Swanson's on the Plaza.

**The boy by Mrs. Carlson.
The boy's shirt by Kaynee.**

KAYNEE

Creating apparel for boys carefully
and lovingly for over 80 years.

From our collection of Kaynee boys' shirts, a multi-check knit of 50% Avlin® polyester, 50% Avri® rayon no iron Endura-Press®. Sizes 3 to 7 and 8 to 20. For coordinating pants and sweaters, look for the Kaynee Togethems® collection of color related sportswear for boys.

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Continued from page 162

for granted suggests that our real job now may be to make more inventive use of the technology already at our disposal.

★★★America the Beautiful: Gathering momentum for coming Bicentennial activities, the Whitney Museum of American Art in New York and The Cleveland Museum of Art are honoring American artists of the past with shows sure to provoke longing for those simpler times when America was still the Beautiful and not the Bedeviled. At the Whitney, "The Painters' America: Rural and Urban Life, 1810-1910" honors the great century of genre painting in the United States. Krimmel, Mount, Bingham, Homer, Eakins, and Mary Cassatt are among those who celebrated the charming, picturesque, or just-plain-folks activities typical of the American scene in an age before the camera had taken over the function of recording the small events of everyday life. By the time such Ashcan School painters as Glackens, Bellows, and Sloan started focusing on the seamier side of local low life, the American Dream had already begun to look less than perfect.

"Longing for simpler times when America was Beautiful not Bedeviled"

Truly popular art, American genre painting is gaining a larger and larger following, partly as a result of the wave of nostalgia generally engulfing us, partly as a result of its real quality as a distinctively American expression. Cleveland's homage to native sons is a show of "American Water Colors" by such masters as Winslow Homer, John Singer Sargent, and Maurice Prendergast. If we can speak of an "American medium," surely it must be watercolor, used with such distinction and élan by generations of American artists.

★★★Cézanne in Paris: At the Orangerie, the Louvre is organizing a comprehensive exhibition of paintings by Paul Cézanne, drawn from the French national collections. Here we see Cézanne's progress from a youth who worshipped Ingres but had trouble drawing, through a period of turbulent, violent romanticism, to the crucial Impressionist epoch that introduced air and light to his painting, culminating in his maturity as perhaps the greatest modern master of classical form. —BARBARA ROSE



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there really is an Olga

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GIVE YOU MORE FASHION
SPIRIT.

ALABAMA

Adrians, Tuscaloosa
Blach's, Birmingham
Connie's Intimate Apparel,
Dothan
Gayler's, Auburn • Mobile •
Tuscaloosa
Gayler's Montgomery Fair,
Montgomery
Gayle's, Anniston
Ike Saks, Gadsden
Leons, Selma
Lovemans, Birmingham •
Huntsville • Montgomery
Parisian, All Stores,
Birmingham
Penny Palmer, Homewood
Pizitz, Birmingham •
Gadsden • Huntsville •
Montgomery
Saks of Huntsville, Huntsville
Yieldings, Birmingham

ALASKA

Northern Commercial,
Anchorage

ARKANSAS

Boston Store, Fayetteville •
Fort Smith
M. M. Cohn, El Dorado •
Little Rock
Pfeiffer-Blass, Little Rock

ARIZONA

Alice Rae Shops, Tucson
Capin's, Nogales
College Shops, Tucson
Diamond's, Phoenix
Goldwaters, Phoenix
Jacome's, Tucson
Levy's, Tucson
Rhodes, Phoenix
Sakowitz, Scottsdale
Steinfelds, Tucson
The Broadway, Arizona

NO. CALIFORNIA

Bullock's, Palo Alto •
Walnut Creek
Capwells, All Stores
Emporium Stores,
Northern California
Ford's, Watsonville
Gottschalk's, All Stores
Hink's, Berkeley
I. Magnin, All Stores
Intimates for Milady, Napa
Levy Bros., San Mateo
Little Daisy,
Northern California
Livingston's, San Francisco
Macy's, California
Rosenberg's, Santa Rosa
Weinstock's, Fresno •
Sacramento • Stockton

SO. CALIFORNIA

Brock's, Bakersfield
Buflums, Southern California
Bullock's, Southern California
Genny's, Palos Verdes
Hensley's, Ladera •
Santa Monica
Hinshaws, Arcadia • Whittier
I. Magnin, All Stores
Lyon Apparel, Santa Maria
May Co., Southern California
Muriel La Femme, Downey
Peningers, Santa Barbara
Rileys, San Luis Obispo
Robinson's,
Southern California
Scott's Apparel, Ventura
The Broadway,
Southern California
Veta's, Newport Beach
Wineman's, Huntington Park

COLORADO

Joslin's, Denver
May D-F, All Stores
Neusteters, All Stores
The Denver, All Stores

CONNECTICUT

Albert Steiger Co., Enfield
Alice Eleanor Shoppe,
Danielson
Blakes, Enfield
Breen's, Naugatuck
Candlelight Shop, Ridgefield
Chancy D'Elia, Greenwich

CONNECTICUT (cont.)

D & L, All Stores, New Britain
Debonair Shop, Norwich
Esters, All Stores, Waterbury
Fairfield Store, Fairfield
Florence Travis, Bloomfield
G. Fox Co., Enfield •
Farmington • Hartford •
Meridian • Waterbury
Isabel Eland Shops,
New Canaan • Westport
Jon Marie, Bristol
Lord & Taylor, West Hartford
Musler Liebeskind, All Stores,
Waterbury
N. J. Gorra, New London
Olga's Boutique Shoppe,
Glastonbury
Outlet Co., New London
Read's, Bridgeport •
Danbury • Trumbull
Richard Thomas, Hamden
Sage-Allen, All Branches,
Hartford
The Contessa Shop,
West Hartford
Turbidys, Willimantic
Village Shop, West Hartford

DISTRICT OF COLUMBIA

Garfinkel's, Washington
Lord & Taylor, Chevy Chase
The Hecht Co., Washington
Woodward & Lothrop,
Washington

FLORIDA

Boluns, Jacksonville
Burdines, All Stores
Cecelia F. Wellens, Sarasota
Connie's Intimate Apparel,
Tallahassee
Corenes, Winter Park
Corset Corner, Coral Gables
David Friedrichs, Clearwater
Fay Potter, Surfside
Flamingo, North Miami
Furchgotts of Florida,
Jacksonville
Gayler's, Clearwater •
Pensacola • Tallahassee
I. Davis, Coral Gables
Intimate Shop, Venice
J. Byrons, All Stores
Jacobsons Proctor Shops,
Winter Park
Johnston of Florida, Naples
Jordan Marsh, All Stores
Lily-Ans, Winter Park
Mary Childs, Boca Raton •
Pompano Beach
May Cohen, Jacksonville
McRae's, Pensacola
Mildred Hoyt, Bal Harbour •
Palm Beach
Mildreds, Bay Harbor Island
My-Ann Foundations,
Boca Raton
Mr. A's Mendelsons,
Tallahassee
Pampered Lady, Dadeland
Richards, All Stores
Rose Belle, Miami Beach
Rossiows, Fort Pierce • Stuart
Sam's Style Shop, Pensacola
Sapphires, Bal Harbour
Smart Set, Okeechobee
The Lounge, Tampa
Turners, Tallahassee

GEORGIA

Connie's Intimate Apparel,
Albany
Jos. N. Neel Co., Macon
Lord & Taylor, Atlanta
Rich's, Atlanta
HAWAII
Liberty House, Honolulu
IDAHO
The Mayfair, Twin Falls

ILLINOIS

Ackemann's, Elgin
Ann's Shoppe, Highland Park
Carson Pirie Scott & Co.,
Chicago
Carson Pirie Scott & Co.,
Kankakee • Ottawa •
Peoria • Urbana

INDIANA

Carson Pirie Scott & Co.,
Michigan City
Fishmans, Ft. Wayne
Frances Shop, South Bend
L. S. Ayres, Ft. Wayne •
Indianapolis • South Bend
Lazarus, Indianapolis
Rosalee, Hammond
Wm. Block Co., Indianapolis

IOWA

Armstrong's, Cedar Rapids
Black's, All Stores, Waterloo
Fantles, Fort Dodge
Green's of Okoboji, Okoboji
Hope's Fashion Farm,
Cherokee
Killian's, Cedar Rapids
Lilyan's, Fort Dodge
Petersen's, Davenport
Roberts, Charles City •
Mason City
Roshek's, Dubuque
The Woman's Shop, Spencer
Youngers, Des Moines •
Sioux City

KANSAS

Henry's, Wichita
KENTUCKY
Bacon's, Louisville
Bycks, Louisville
McAlpins, Lexington
Shillits, Lexington • Louisville
Stewarts, Lexington •
Louisville
The Smart Shop, Pikeville

LOUISIANA

Altman's, Lafayette
D. H. Holmes, Baton Rouge •
Houma • New Orleans
Godchaux's, New Orleans
Goudchaux's, Baton Rouge
Gus Kaplan, Alexandria
Gus Mayer, Baton Rouge •
New Orleans
Harlow's, Baton Rouge
I. H. Rubenstein & Son,
Baton Rouge • Hammond
La Parisienne, Lafayette
Mademoiselle, Opelousas
Maison Blanche,
Baton Rouge • New Orleans
Muller's, Lake Charles
Palais Royal, Shreveport
Riff's, Lake Charles
Selber's, Monroe • Shreveport
The Fashion, Shreveport
The Woman's Shop, Monroe

MAINE

Bernies Fashions, Portland
Jordan Marsh, Maine Mall •
South Portland
Lady Grace Corsetry,
Maine Mall • South Portland
Quality Shoppe, Biddeford
Sterns, Waterville

MARYLAND

Pearl R. Kaufman, Pikesville
Peskin's, Cumberland
Stewart's, Baltimore
The Hecht Co., Baltimore
We Fit Corset Shop, Baltimore

ILLINOIS (cont.)

Chas. A. Stevens, Chicago
Chas. V. Weise Co., Rockford
Chips Casuals, Glenview
Crawford Dept. Store,
Rolling Meadows
D. J. Stewart, Rockford
Donny Caine, Deerfield
Gilmore's, Oak Park
Hein's, Waukegan
Lyttan's, Chicago
Lord & Taylor, Oakbrook
Madigan's, Winston Park
P. A. Bergner, Peoria
Petersen's, Moline
Robeson's, Champaign
Schwartz Intimate Apparel,
Highland Park • Skokie
The Globe Dept. Store,
Waukegan
Undercover Boutique,
Wilmette • Woodfield Mall

INDIANA

Carson Pirie Scott & Co.,
Michigan City
Fishmans, Ft. Wayne
Frances Shop, South Bend
L. S. Ayres, Ft. Wayne •
Indianapolis • South Bend
Lazarus, Indianapolis
Rosalee, Hammond
Wm. Block Co., Indianapolis

IOWA

Armstrong's, Cedar Rapids
Black's, All Stores, Waterloo
Fantles, Fort Dodge
Green's of Okoboji, Okoboji
Hope's Fashion Farm,
Cherokee
Killian's, Cedar Rapids
Lilyan's, Fort Dodge
Petersen's, Davenport
Roberts, Charles City •
Mason City
Roshek's, Dubuque
The Woman's Shop, Spencer
Youngers, Des Moines •
Sioux City

KANSAS

Henry's, Wichita
KENTUCKY
Bacon's, Louisville
Bycks, Louisville
McAlpins, Lexington
Shillits, Lexington • Louisville
Stewarts, Lexington •
Louisville
The Smart Shop, Pikeville

LOUISIANA

Altman's, Lafayette
D. H. Holmes, Baton Rouge •
Houma • New Orleans
Godchaux's, New Orleans
Goudchaux's, Baton Rouge
Gus Kaplan, Alexandria
Gus Mayer, Baton Rouge •
New Orleans
Harlow's, Baton Rouge
I. H. Rubenstein & Son,
Baton Rouge • Hammond
La Parisienne, Lafayette
Mademoiselle, Opelousas
Maison Blanche,
Baton Rouge • New Orleans
Muller's, Lake Charles
Palais Royal, Shreveport
Riff's, Lake Charles
Selber's, Monroe • Shreveport
The Fashion, Shreveport
The Woman's Shop, Monroe

MAINE

Bernies Fashions, Portland
Jordan Marsh, Maine Mall •
South Portland
Lady Grace Corsetry,
Maine Mall • South Portland
Quality Shoppe, Biddeford
Sterns, Waterville

MARYLAND

Pearl R. Kaufman, Pikesville
Peskin's, Cumberland
Stewart's, Baltimore
The Hecht Co., Baltimore
We Fit Corset Shop, Baltimore

MASSACHUSETTS

Albert Steiger Co., All Stores,
Springfield
Ann August, Amherst •
Greenfield • Northampton
Apparel Shop, Concord
Baylins, Fitchburg
Blakes, All Stores, Springfield
Cherry & Webb, All Stores
Dorothe Ann, Marblehead
Dorothy Dodd, Holyoke
Englands, All Stores, Pittsfield
Forbes & Wallace Co.,
All Stores, Springfield
Jordan Marsh, Boston •
Worcester
Lord & Taylor, Boston
Marcus, Worcester
Milady, Attleboro
Mulberry Corners, Osterville
Nettie Greene, Belmont •
Newton Centre
Peerless Co., Auburn
Rooks, Lynn

MICHIGAN

Crowleys, All Stores
Herpolshimer's, Muskegon
J. L. Hudson, All Stores
Jacobson's, Michigan
Miliken's, Traverse City
Stekette's, Grand Haven •
Grand Rapids • Holland •
Kalamazoo

MINNESOTA

Brett's, Mankato
Dayton's, All Stores
Donaldson's, All Stores
Fandel's, St. Cloud
Field-Schlick, All Stores
Glass Block, All Stores, Duluth
Glenwear, Alexandria •
Glenwood
Marvin Oreck, Edina
Norby's, Detroit Lakes
Nygren's, Excelsior • Hopkins
O'Meara's, Bemidji •
Fergus Falls
Oreck's, Duluth
Powers, All Stores
Roberts, Rochester
The Villager, St. James
Thompson's, Mankato
Wahl's, Duluth
Young Quinlan, All Stores

MISSISSIPPI

Brumfield's, Pascagoula
De Loach's, Greenwood
Fine Bros. Matison,
Hattiesburg • Laurel
Gayler's, Biloxi • Jackson
Godchaux's, Biloxi
Gus Mayer, Jackson
Kay's, Meridian
M. M. Ullman's, Natchez
Marks-Rothenberg, Meridian
McRae's, Greenville •
Hattiesburg • Jackson •
Meridian • Vicksburg
Powers & Co., Clarksdale
Ruth's, Columbus
The Mannequin Shoppe,
Greenville

MISSOURI

Adlers, Kansas City
Clarke's Good Clothes, Inc.,
Joplin
Famous Barr Co., St. Louis
Farrars, Kansas City
Halls Crown Center,
Kansas City
Harzfelds, Kansas City
Newman's, Joplin •
Springfield
Stix Baer & Fuller, St. Louis
The Jones Store Co.,
Kansas City
Swanson's on the Plaza,
Kansas City
Wool Brothers, Kansas City

MONTANA

Hart-Albin, Billings
NEBRASKA
Brandeis, Omaha
Miller & Paine, Grand Island •
Lincoln

NEBRASKA (cont.)

Yunker-Kilpatrick's, Omaha
NEVADA
Ronzone's, Las Vegas
The Broadway, Nevada
The Underworld of Las Vegas,
Las Vegas
Weinstock's, Reno
NEW HAMPSHIRE
Beauregard Sisters,
Manchester
Currier's, Lebanon
Jordan Marsh, Bedford
Towne & Country, Hanover

NEW JERSEY

Bamberger's, All Stores
Brook's, Summit
Epstein's, Livingston •
Morristown
Florence Shop, Bergenfield
Jeanette Nutley Center, Nutley
Levy Bros., Clifton •
Elizabeth • South Plainfield
Marion & Rose Shop,
Jersey City
Meyer Bros., Paterson • Wayne
Mildreds, Livingston
Reynolds, Hackensack
Somerville • Toms River
Seafon's, Ridgewood
Steinbach's, All Stores
Stern's, Paramus •
Preakness • Willowbrook •
Woodbridge
Tepper's, Plainfield •
Short Hills
Wechsler's, Passaic •
Red Bank

NEW MEXICO

Kistler-Collister, Albuquerque
La Tienda De Santa Fe,
Santa Fe
Rhodes, Albuquerque
Undercover Designs,
Albuquerque

NEW YORK CITY AREA

Abraham & Straus, Brooklyn
B. Altman & Co., & Branches
Bloomingdale's,
New York & Branches
Lord & Taylor,
New York & Branches
Macy's, New York
Plymouth Shops, All Branches,
New York

NEW YORK STATE

Addis Company, Syracuse
B. Forman & Company,
Rochester
Barbizon Shop, Albany
Berger's, Buffalo
Boston Store, Latham •
Schenectady • Utica
Davids, All Stores
Denbys, All Stores, Menands
Dey Bros., Syracuse
Doyle Knower, All Stores,
Albany
Fiah's, All Stores, Albany
Fiah's, All Stores, Syracuse
Goldbergs, All Stores, Rome
Gorton Coy Co., Elmira
Honigsbaums, All Stores,
Poughkeepsie
Imperial Co., Schenectady
Jenss, Niagara Falls
Lucky Platt, All Stores,
Poughkeepsie
Macy's, Albany
McCurdy's, Rochester
Sibley's, Rochester • Syracuse
Town & Tweed, Del Mar
Up To Date Co., All Stores,
Poughkeepsie
Wallace Co., Kingston •
Poughkeepsie
Wm. Hengerer Co., Buffalo

NORTH CAROLINA

Belk, Charlotte
Belk Hudson, Raleigh
Bessies Bloomers, Gastonia
Boutique Shops, Thomasville
Brody's, Greenville
Coplons, Charlotte
Ivey's, Charlotte • Raleigh
Rogginson, Durham
Thalhimer's, Durham •
Greensboro •
Winston-Salem
Tobias, High Point
NORTH DAKOTA
A. W. Lucas Co., Bismarck
Black's, Fargo
Colonial Shop, Williston
Dayton's, Fargo
De Landre's, Fargo
Griffiths, Grand Forks
Herbst, Inc., Fargo
Norby's, Grand Forks
The Lamp Post, Dickinson
Virginia Flora Shop, Fargo

OHIO

Carlisle's, Ashtabula •
Painesville
Halle's, Cleveland
Harts, Chagrin Falls •
Shaker Heights
Higbee's, Cleveland •
Youngstown
LaSalle's, Toledo
Lazarus, Columbus
Lion Stores, Toledo
Livingstons, Youngstown
May Co., Cleveland
McAlpins, Cincinnati
Metropolitan, Dayton
Montaldos, Columbus
O'Neil's, Akron
Pandora's Box,
Richmond Heights
Pogue's, Cincinnati
Polisky's, Akron
Rikes, Dayton
Shillits, Cincinnati
Solomons Corset Shop,
University Heights
Stern & Manns, Canton
Strouss', Youngstown
The Union, Columbus

OKLAHOMA

Clarke's Good Clothes, Inc.,
Oklahoma City • Tulsa
Hampton's, Oklahoma City
John A. Brown Co.,
Oklahoma City • Tulsa
Renberg's, Tulsa
Streets, Oklahoma City

OREGON

Lipman's, Portland
Meier & Frank, Portland
Nordstrom's, Portland
PENNSYLVANIA
Bergman's, Edwadsville
Boston Store, Erie •
Wilkes-Barre
Carlisle's, Erie
Elaines, All Stores, Pittsford
Gimbel's, Pittsburgh

PENNSYLVANIA (cont.)

Halle's, Erie
Joseph Horne Co., Pittsburgh
Kaufmann's, Pittsburgh
Lord & Taylor, Bala Cynwyd •
Jenkintown
Pomeroy's, All Stores,
Wilkes-Barre
Youth Center, Edwadsville
PUERTO RICO
A. Arguilles & Co.,
Old San Juan
A. Cuesta & Co., Inc.,
Old San Juan
Aida's, Aguadilla
Aida's Intimate Studio,
Bayamon
Alamacenes Mi Tienda,
Old San Juan
America's Boutique, Yauco
Armstrong's, Ponce
Carmen Chirino Boutique,
Mayaguez Mall • Santurce
Casa De Modas Eva, Guanica
Casa Norma, Santurce
Casa Valdecilla, Ponce
Chez Maurice Exclusive
Boutique, Santurce
Chica's Boutique,
San Sebastian
Delia's Boutique, Rio Piedras
Dress Rack, Hato Rey
Edith Tress, Santurce
Elle Shop, Caribe Hilton Hotel
Emily Shop,
Plaza De Las Americas
Estrella's Modas, Hato Rey
Helanie Fashions, Rio Piedras
Luis Guevara & Co., Inc.,
Puerto Nuevo
Lorena Boutique, Arroyo
Mago's Boutique, Ponce
Manin's Boutique, Isla Verde
Maria Rosas Boutique,
Humacao
Marili, Rio Grande
Marisol, Santurce
Michelle's, Santurce
Minin's Fashions, Fajardo
Nereida Boutique, Coamo
Novedades De Puerto Rico,
Bayamon
Praxedes Pla Boutique,
Hato Rey
Salon De Trajes Rosa-Mari,
Bayamon
Velasco, Old San Juan •
Plaza De Las Americas •
Rio Piedras
Young Elegants, Santurce
Young Set Lingerie, Ponce

RHODE ISLAND

Helen Olevson, Providence
Jordan Marsh, Warwick Mall
McCarthy's, Woonsocket
Outlet Co., All Stores,
Providence

SOUTH CAROLINA

Aug. W. Smith Co.,
Spartanburg
J. B. White Co., Columbia
Meyers-Arnold, Greenville
SOUTH DAKOTA
Fantles, Sioux Falls
Robert's, Sioux Falls
TENNESSEE
Cain Sloan, Nashville
Casner Knotts, Nashville
Goldsmith's, Memphis
Gus Mayer, Memphis
Julius Lewis, Memphis
Kisber's, Jackson
Lovemans, Chattanooga
Lowenstein's, Memphis
Martha Lee, Knoxville
Rich Schwartz, Nashville
Town & Campus, Martin

TEXAS

Battelstein's, Houston
Colberts, Amarillo
Dunlaps, Lubbock
E. M. Scarbrough, Austin
Foley's, Houston
Frost Bros., San Antonio
Fran's Intimate Apparel, Dallas
Grammer Murphy,
Midland-Odessa
Hemphill Wells, Big Springs •
Lubbock • San Angelo
Intimate Apparel, Lubbock
Joskes, Austin • San Antonio
Joskes, Beaumont • Houston
Latham's of Lubbock, Lubbock
Leonard's, Ft. Worth
Lord & Taylor, Dallas
Monnig's, Ft. Worth
Ondria's, Richardson
Palais Royal, Houston
Rhodes, San Antonio
Sakowitz, Houston
The Popular, El Paso
The White House, El Paso

UTAH

The Broadway, Utah
ZCMI, All Stores
VIRGINIA
Bell Clothes, Inc., Winchester
Binn's Fashion Shop,
Williamsburg
Chez Marie, Staunton
George Horne, Roanoke
Heironimus, Roanoke
Jelleff's, Falls Church
Leggett, Norfolk
Lord & Taylor, Falls Church
Miller & Rhoads, Richmond
Thalhimer's, Richmond

WASHINGTON

Bon Marche, Seattle • Tacoma
Frederick & Nelson, Seattle
Lamont's, Seattle •
Nordstrom's, Seattle •
Spokane • Tacoma
WEST VIRGINIA
Broida Stone & Thomas,
Parkersburg
L. S. Good, Wheeling
Parsons Souders, Clarksburg •
Wheeling
Stone and Thomas,
Charleston • Wheeling
The Diamond, Charleston
The Smart Shop, Huntington

WISCONSIN

Boutique Fashions, Rice Lake
Christensen's Style Shop,
Oshkosh
Doerflinger's, La Crosse
Dreyer-Meyer, Milwaukee
Fantie's, La Crosse
Gimbel's, Milwaukee
H. C. Prange, All Stores
Merle Norman Personal Touch,
Janesville
Milwaukee Boston Store,
Milwaukee
Oreck's, Superior
T. A. Chapman, Milwaukee

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Olga's No-Seam Show-Off Shoulder™ Bra, polyester tricot over polyester fiberfill,
lace straps and back of nylon and Lycra® spandex

Olga's Slim Wunderpants™, with stretch lace waist, nylon and Lycra® spandex.

Please check correct cup A, B or C, indicate quantity under size and circle colors desired

BRA STYLES	A	B	C	32	34	36	PRICE	COLOR
#307 Shellcup							7.50	White, Blue, Nude
#301 Padded							8.50	White, Nude
WUNDERPANTS STYLE	S	M	L	XL			PRICE	COLOR
#412							7.50	White, Blue, Nude

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Check or Money Order ☐ Charge ☐ Chg. Acct. # _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

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See facing page for Olga's Where-To-Buy



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Plate 3



(Price subject to change without notice)

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"Two classic roses from the 19th Century. Stately iris. The whisper of wings---a spicebush swallowtail butterfly. Fragile beauty."

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VOGUE TRAVEL

Marrakesh: Morocco's ancient city, as exotic as you thought it would be, more modern than you may have dreamed



Marrakesh, a nine-hundred-year-old city springing from a desert plain in southern Morocco, can be as manic as the Place Djemaa-el-Fna, a seven-day-a-week carnival-square of fortune tellers, snake charmers, acrobats, and African Gnaoua dancers—or as tranquil as the palm-circled mosques and desert sunsets. One good place to be seduced by this North African city is the new Club Méditerranée. Edging the Place Djemaa-el-Fna, yet sealed off by rose-colored walls, the Club offers shaded courtyards, gardens, fountains, and peace.

Fanning out from an enormous colonnaded swimming pool, mini-streets—each with a Moroccan name—lead to guests' rooms. You may get lost wandering through these passageways—laid out along the same surprise-filled lines as an Arab medina—but getting lost is worth it when each turn reveals a new garden, a fountain, a waterfall.

The rooms themselves, white-washed, with cool tiled floors, are ideal hideaways for long baths, afternoon naps, fantasies. Some rooms have mattress-beds on slatted wooden frames on top of five-foot concrete slabs. To reach your bed, you climb a set of tiled steps. Beds in other rooms are tucked in cool alcoves. Covering

the beds, striped Berber blankets of deep colors—purples, oranges, turquoises. In each bathroom, there's a round, sunken tub—tiled in black and white—looking out on gardens of palm and bright pink oleanders.

From the Club's several terraces, you can watch, in one direction, the Place Djemaa-el-Fna spectacle and, further on, the flat roofs of the medina houses where Moroccan women cook, wash, gossip. To the other side, the minaret of the twelfth-century Koutoubia Mosque is a gigantic sand-colored spike against the snow-covered Atlas mountains jutting up in the near distance.

A brand-new addition to the Club is "The Ranch," a walled retreat a few minutes outside of town in an area called *La Palmeraie*, a thirty-two-thousand-acre garden-forest of one-hundred-thousand palm trees. Inside the mud walls of the Ranch: another swimming pool; three tennis courts; stables of Arabian horses for rides through the surreal forest; exotic birds and plants. Getting there from the Club is no problem: mini-buses shuttle back and forth every half hour. For guests wishing to spend all day at the Ranch, buffet lunches arranged by the Club can be eaten poolside, or in the gardens, or in

shaded pits paved with bricks.

To soothe tired muscles—especially those of out-of-shape riders and tennis players—the Club has its own *hammam*, a Turkish steam bath with three stark-white, stone-floored rooms of varying temperatures and a *salon de repos* with straw mats, colorful cushions, and Moroccan girls who give massages and serve mint tea—Morocco's national drink.

For stronger drinks, concerts of classical music, and Moroccan galas—often livened by the Gnaoua dancers from the Place Djemaa-el-Fna outside—the *salon-bar* is a series of rooms around a central court with a roof that opens up.

At mealtime, guests can choose between French and Moroccan cuisines. Moroccan specialties: *tagines*, stews cooked and served in brown earthenware pots with conical lids . . . two unfamiliar and successful combinations: lamb with prunes; chicken with olives and preserved lemons; *cous-cous*, made of lamb or chicken with vegetables and sauce and served over steamed semolina; *pastilla*, pigeon pie (it takes twenty-four hours to prepare this delicacy), baked in layers of paper-thin pastry—sprinkled with cinnamon and sugar. Also: crisp (and safe) fresh salads, gigantic locally grown fruit heaped in baskets, cheeses, almond pastries, and lots of good, earthy Moroccan wine—served in big jugs and "on the Club" at all meals.

Among the excursions organized for Club members, the best is a scarcely credible two-day trek to the light-beige fortress city of Ouarzazate on the other side of the Atlas mountains. Along the way, casbah (fortress) villages pop up like natural outgrowths of the desert landscape. Accommodations in Ouarzazate are at the Club's caravan village there with another swimming pool. Price: about \$65.

Sight-seeing musts outside the walls of Club Méd's comfortable compounds in Marrakesh: *The Menara*, a serene reflecting pool in an (Continued on page 202)



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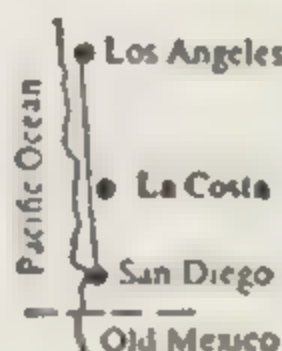


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Scenting Marrakesh: cedar, mint, bread in brick ovens



olive grove on the outskirts of town dating back to the twelfth century (the pavilion with green tiled roof was added in 1870). Best way to get there is on one of the city's many horse-drawn *calèches*, not only treats for tourists but basic transportation for medina dwellers. Note: settle the price with the driver before you take off.

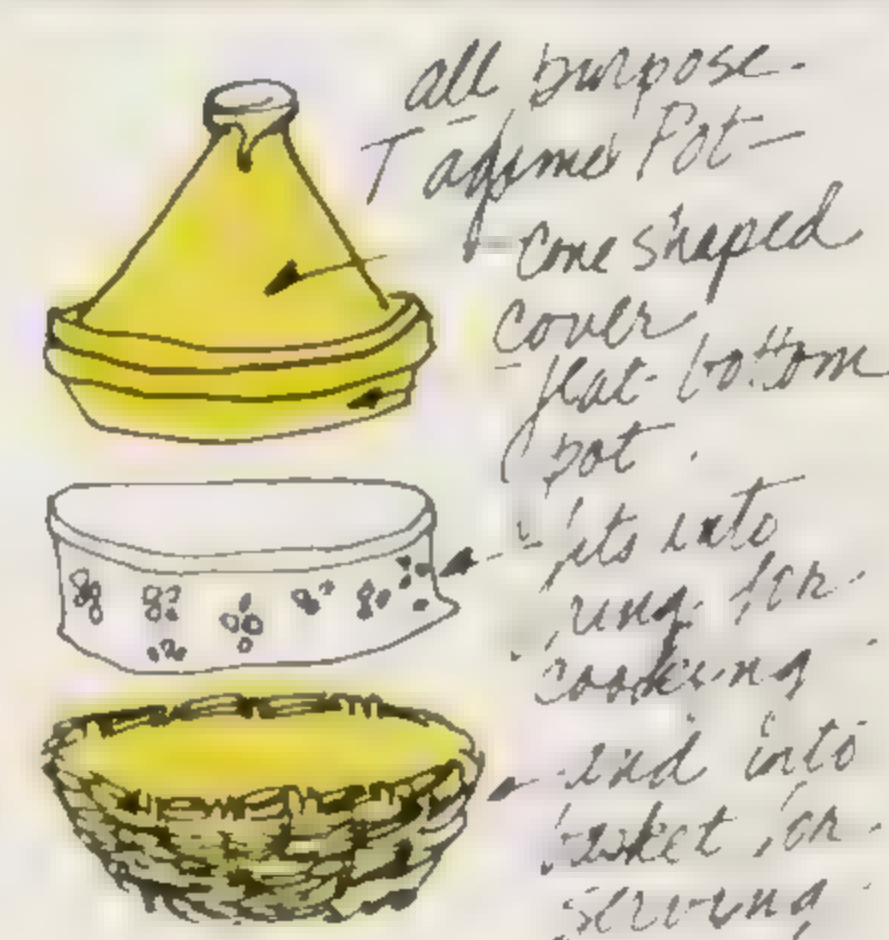
Visiting *the medina*, the Arab old city, is like threading through a labyrinth into the Middle Ages. Some of its streets are so narrow you can spread your arms and touch the houses on either side. Exotic smells everywhere: freshly cut mint, coriander, cumin, cedarwood, bread baking in communal ovens.

Sights: mysterious djellaba-ed Moroccans, little girls balancing trays of round bread on their heads, craftsmen at work in closet-sized shops-in-the-wall. Your best guide might well be one of the kids flocking around the Place Djemaa-el-Fna—they speak a functional urchin English picked up from American and British hippies who swarmed to Marrakesh in the 'sixties. Also, the

Tourist Office has official guides.

Be sure not to miss: *The Saadian Tombs*, burial place of a sixteenth- and seventeenth-century dynasty, with fine scalloped arches and carved cedar ceilings equaled only by the Alhambra in Granada. *The Bahia Palace* is a nineteenth-century sultan's dream of classic Andalusian architecture. *The Museum of Moroccan Arts* in the delightful nineteenth-century *Dar Si Said Palace* houses Moroccan treasures—splendid carpets, pottery, Saharan Berber jewelry. The farm-sized *Aguedal Gardens* have two reflecting pools where sultans once staged aquatic extravaganzas. Don't go to see them on foot, they are enormous. Take a taxi, or a *calèche*, or rent a bicycle.

The best buys in the shadowed alleyways of Marrakesh's *souks* are blankets and rugs. Rugs are



graded by the government and marked on the back with quality ratings of *inférieure*, *moyenne*, or *supérieure*, so you'll know what you're buying. Getting your rug home shouldn't be a problem, most of the established merchants will ship to the United States. On the price: bargaining is not only a good idea, it's expected. If you're interested in something, decide how much you think it's worth and are ready to pay—then ask the shopkeeper his price. The cardinal (Continued on page 204)

SKY FACTS: OVERNIGHT TO MOROCCO

Far-off Morocco is a lot closer than you think—an overnight flight from New York. Pan American World Airways' direct Flight No. 154 takes off from New York Sundays, Thursdays, and Saturdays at 7:45 P.M., makes a stop at Lisbon, and then shoots on down to Morocco, arriving in Casablanca at 8:40 the next morning. September 1 to October 31, approximate round-trip fares: basic economy fare, \$624; 14- to 21-day excursion fare, \$515; 22- to 45-day excursion fare, \$359. First-class fare, all year, \$1,128. Passengers can fly from Casa to Marrakesh the same day; the flying time is less than an hour and the round-trip fare is \$25.80. Adventurers wanting to spend time in Casablanca can travel to Marrakesh overland on frequent first-class buses leaving the downtown C.T.M. bus terminal or on board a "Marrakesh Express" train leaving the Gare des Voyageurs. The Casa-Marrakesh run is under four hours by bus or by train.



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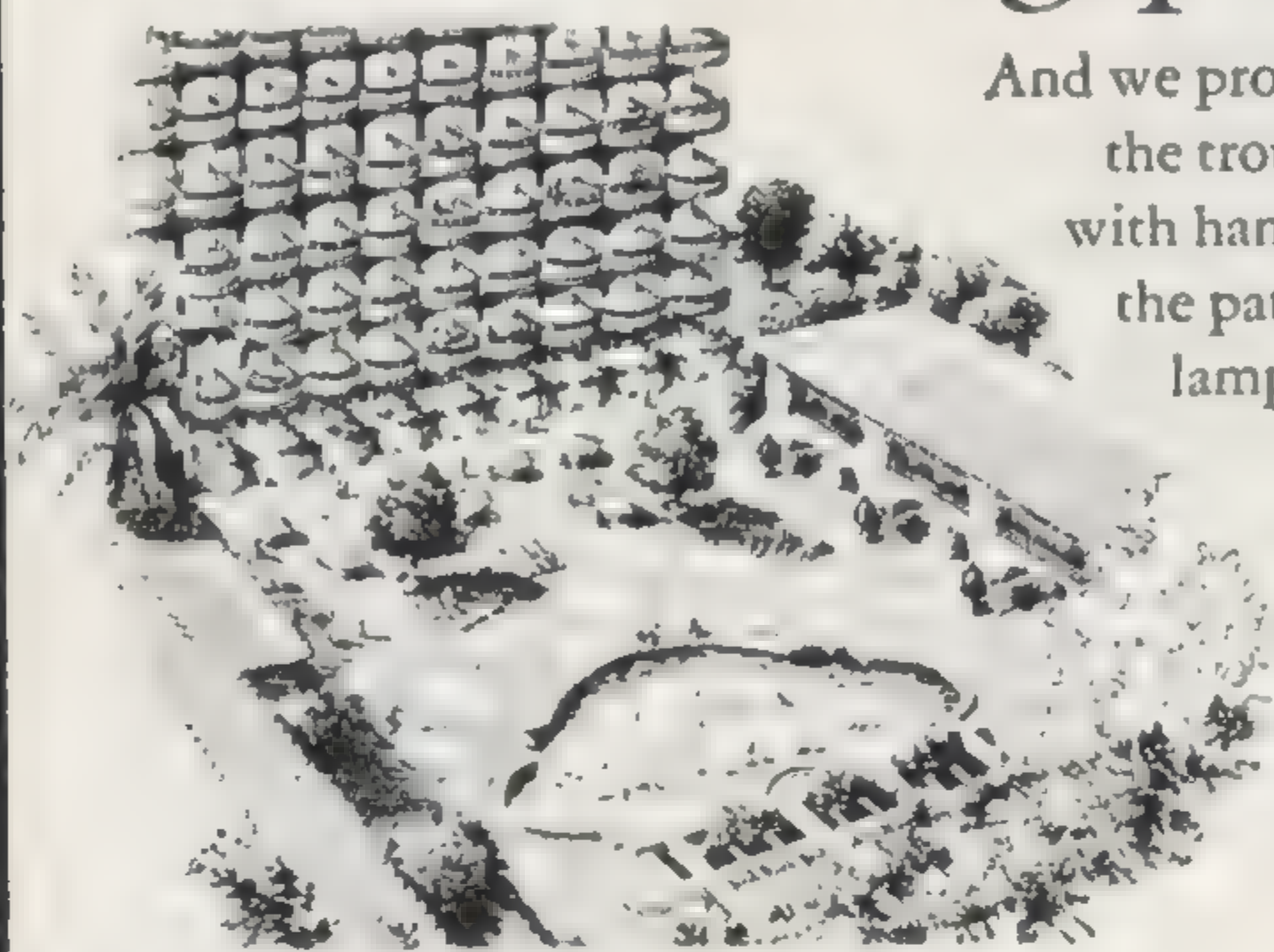
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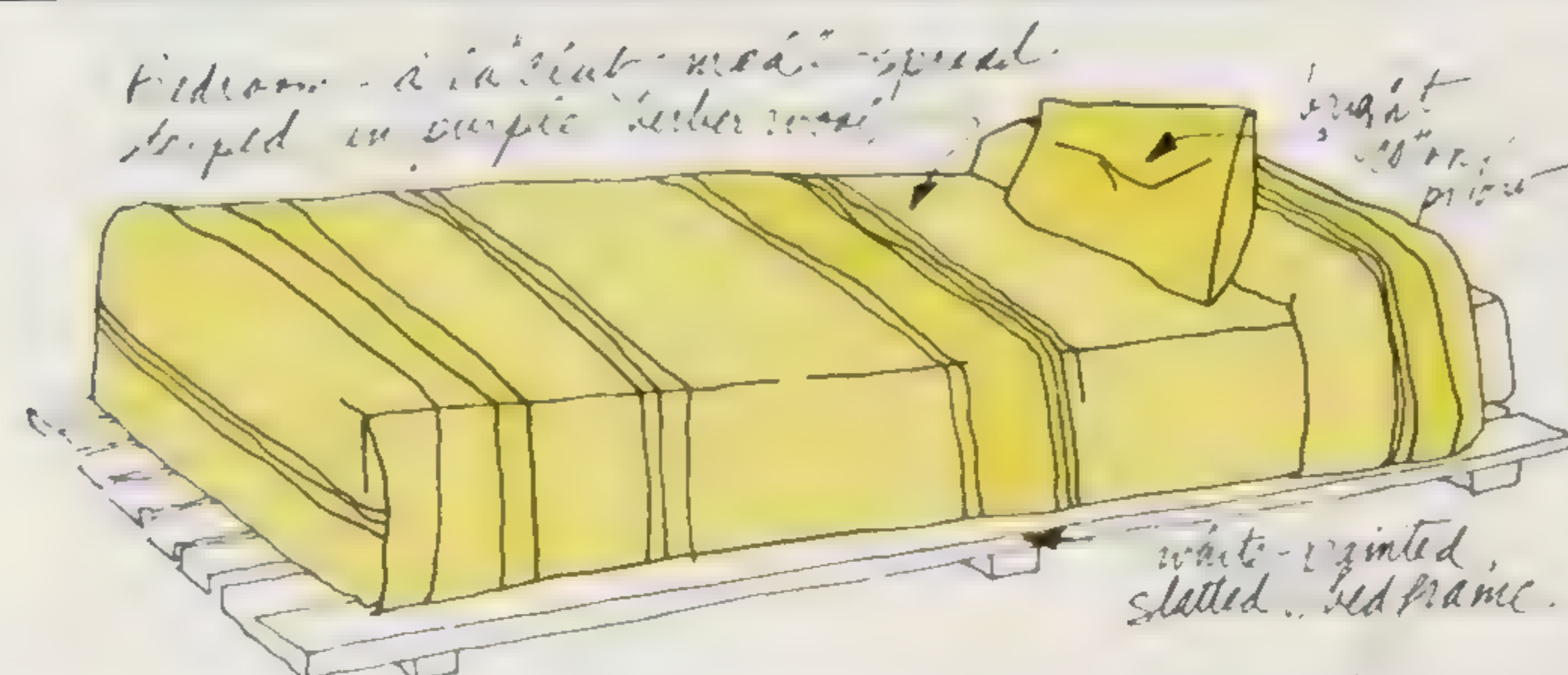
"Marrakesh shopping" means haggling the price down

rule: don't appear too eager. Don't be put off either if his price is about five times higher than yours—it's all part of the game. No matter what he says, you say it's too expensive (*rhali bezzaff* in Moroccan Arabic). He'll then ask how much you are willing to pay. You offer half of what you'll really pay, and you're off—*Insch' Allah* (Allah willing)!

Nights in Marrakesh tend to be cool and crisp. For going out, women will need a wrap; sports jackets for men. The city is not a

and European restaurants in this quarter are: *La Petite Auberge* with a pleasant terrace and great provincial French food. *Tout Va Bien* serves *choucroute* and other Alsatian dishes in a simple setting. Try *La Pizza* for Italian specialties; *A-Dong* for Vietnamese treats.

The *Mirador Café* is a terrace bar on top of the eight-story Renaissance Hotel building (Marrakesh's skyscraper!). Best time for a drink is sunset—an incredible time of day anywhere in this city.



night-life capital, but evenings have charm. The *Casino* of the Es-Saadi Hotel is open from December 15 through April and has dancing, a stage show, and gambling. Dress: jackets and ties for men, long dresses or caftans for women.

The *Mamounia Hotel* (Winston Churchill's favorite retreat) draws film people who seem constantly to be taking advantage of Marrakesh and its environs for location shooting. Best place for a late afternoon drink is by the pool in the hotel's gardens—originally belonging to a Moroccan prince. Later, there's dancing inside the hotel.

Marrakesh has a charming new town called Guéliz built by the French when Morocco was a French protectorate (1912-1956). This little town of pink villas and tropical gardens stretches along the orange-tree-edged Boulevard Mohammed V, Marrakesh's main street, and—except for its color and an occasional minaret—looks as if it might be some newer *arrondissement* in a city in the south of France. Here there are shops, movie theaters showing the latest French films, and some very French open-air cafés—the *Renaissance* and the *Café des Négociants* are the standbys. Be sure to try the homemade potato chips and fresh-roasted almonds sold by street vendors who dole them out of big baskets right onto your café table.

Some of the excellent French

The bustle of the day suddenly dies down, the city's rose buildings take on a dazzling orange-gold glow from the sky, and the palm trees—now intensely green—seem to stretch motionlessly and limitlessly into the Ourika Valley and foothills of the Atlas mountains. You could almost be somewhere in Africa. But then . . . you are.
—RICHARD ALLEMAN

CLUB MÉD WAYS

A week at Club Méditerranée in Marrakesh costs \$194 per person sharing a double room and includes everything except drinks at the bar, horseback riding, and excursions. Club Méditerranée has a two-week package designed especially for Americans that combines a low group airfare flying Pan Am with a week at the Marrakesh Club and a week at the Club Méd in Agadir on Morocco's Atlantic seacoast. (From Agadir, members may take off for the oasis city of Taroudant and Goulmine—the realm of the Saharan Blue Men.) The cost of the package including airfare and all meals is approximately \$845 for one person sharing a double room at both of the Clubs. For further information on Club Méditerranée holidays and Pan Am flights, write Vogue Travel, Department MK, Box 3374, Grand Central Station, N.Y., N.Y. 10017.

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By Despina Messinesi

VOGUE TRAVEL

Australia: underneath the earth-curve, a land that's young, still booming

Sydney zooms. You are thunder-struck with its terrific pace. The streets seem packed with zestful young people—long-limbed, permanently suntanned Australian girls—and handsome, virile, blue-eyed men. The capital of New South Wales (one of the six States and two Territories of this sea-island continent), Sydney is blue and gold: blue with bays and sea and over one hundred and fifty miles of shoreline, gold with beaches.

Sydney has the appealing look of a young Mediterranean city with villas, parks, and skyscrapers—along with Mediterranean-city noise: its bars are deafening.

Because of the climate, the long, warm summers from November through April (remember, their seasons are the reverse of ours), Australians seem obsessed with sports. On November 5, when the Melbourne Cup, the most important horse-racing classic of the year and the country, is run in Melbourne, Victoria, the whole city takes a holiday; and, all across Australia, everything stops for about twenty minutes while the race is on. Spring Carnival, sponsored by the Australian Jockey Club and held during Australia's Labor Day weekend—this year, October 5, 6, and 7—is Sydney's big racetrack event.

Right now, Australia and France, both potential challengers for a crack at the America's Cup, the oldest and most coveted international sailing trophy, are battling through elimination trials to see who will race against the United States on September 10 off Newport, Rhode Island. Australia's challenger, the new aluminum, sun-yellow *Southern Cross* KA4, with her sparring partner, *Gretel II*, are pacing it out in the New England sea.

The vigor and passion Australians instinctively have for sports is now also directed toward the arts. The new Sydney Opera House, like a huge outdoor sculpture, dominates the harbor and makes a whopping contrast to that older landmark, the Sydney

Harbour Bridge, called "Old Coat Hanger" by those who love it dearly.

The Opera House has so much going for it that it could easily be a whole week's project without any repeats. In addition to the "opera-opera" theater, the fan-



In Sydney: Top, Harbour Bridge arch, the dazzling new Opera House. Center and above, two views of the Opera's nun-coif roofs.

tastic complex includes a Concert Hall, a Chamber Music Hall also used for film showings, a Drama Theater, a Recital and Reception room; and an Exhibition Hall. The Opera's Bennelong Restaurant, open seven days a week from noon until three in the afternoon, also serves pre-theater dinners and after-theater suppers until midnight. Bennelong's is an ideal spot to begin or end a tour of the Opera House, and the rib of beef is always good.

The Opera House has been a booster for all the arts, and its cozy, (Continued on page 208)

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Side Effects Delfen is a "natural" form of birth control that doesn't have to be introduced into your system to be effective. (It can't change your hormonal balance.)

Interruption Many women find Delfen the least interruptive of the contraceptives you can buy without a prescription. You apply it up to an hour before. There's nothing to remove and no douching.

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Satisfaction Delfen is light and pleasant. It lubricates. It won't interfere with your pleasure or his.

Confusion The reason so many women use Delfen is that it's such a simple, unconfusing form of birth control. There's nothing to be measured and no prescription. There's only one step. The only device is the applicator. There's nothing to figure out, no days to count and nothing to wonder about. Just use it every time. If you follow the instructions, it's hard to make a mistake.

Effectiveness While no contraceptive is guaranteed foolproof, a research study conducted in ten separate centers does indicate Delfen to be highly effective. Out of a total of 857 women, only 8 became pregnant when using Delfen regularly. Even when used irregularly, only 10 more became pregnant.

Delfen coats the entire cervix with one of the most effective spermicidal ingredients known. Delfen Foam is recommended by doctors.



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A natural approach to
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The world's largest laboratories
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Australia: "Stop everything; the racehorses are running"

small Drama Theater is such a success that seats are hard to get. Visitors should book ahead through friends or through the hotel; single seats are usually available.

The showcase for an exciting breed of Australian playwrights, the experimental Nimrod Theater, has moved its props, talents, permanent repertory company of five, along with that intimate feeling it had, into new, larger, air-conditioned premises at 500 Elizabeth Street. The Nimrod Theater is worth an evening.

Patrick White, Australia's powerful, grand writer, a giant of a man who lives quietly in Sydney, was awarded the 1973 Nobel Prize for literature for his work. Even though most of White's settings are actually in Australia, he has the genius for making them universal. His house facing Centennial Park has a country peace, is tidy as freshly sharpened pencils, and filled with the works

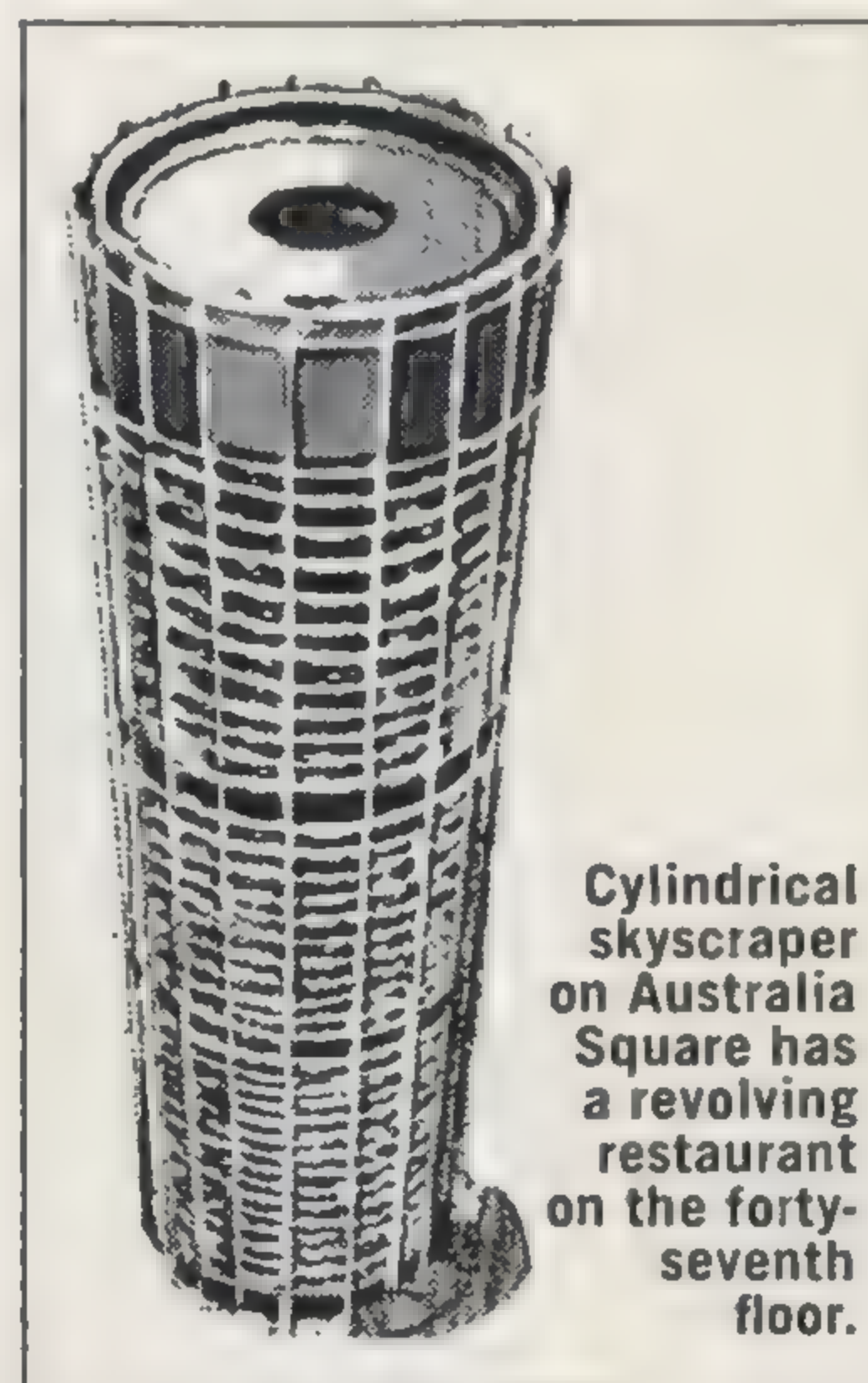
all over Sydney, don't miss Waters Gallery, Riley Street, Paddington, in a handsome redone old building; Chandler Coventry, an underground gallery on Hargreaves Street, Paddington; Gallery A, Gipps Street, Paddington; and Rudi Komon Gallery, Jersey Street, Woollahra.

"Blue Poles," the two-million-U.S.-dollar Jackson Pollock painting bought by the Australian National Gallery in Canberra—still to be built—is spending its waiting period touring museums around the country. Now, it is on exhibition at the Art Gallery of New South Wales in Sydney.

It's no wonder that Weight Watchers is growing in Australia: the food is excellent, hard to resist. Lapped by water on all sides, Sydney gets five stars for seafood: Sydney rock oysters, large and dripping sea, are unbeatable all year; so are the carnation-pink prawns, delicious lobsters, and the Queensland mud crabs. Try Doyle's, a simple waterfront restaurant on the beach at Watson's Bay. Mischa's, a super fish place on Balmoral Beach in an old pavilion, has a Mediterranean feeling—from its arched windows you can watch children playing like sandpipers on the beach.

Among the elegant restaurant standbys in attractive settings: Primo's on Elizabeth Bay; Prunier's in Woollahra. For lunch with a bird's view of all of Sydney, the revolving Summit restaurant on the forty-seventh floor of the Australia Square Tower takes one hour to go around full circle.

Trendy and new-new: Squizzy's, a bar in Darlinghurst in a remodeled terrace house; Ida's, a restaurant in Woolloomooloo with an outdoor dining terrace and breathtaking view of Woolloomooloo Bay; Keaton's, a high-camp place on Oxford Street, where waiters and waitresses on roller skates serve parfaits topped with sparklers. For drinks: the Marble Bar moved from the 1880's Adams Hotel, faithfully reconstructed with gaslighting and *belle époque* paintings and open now, forms part of the new Sydney Hilton (the hotel will open in the spring of 1975). Perennial, cozy, plush spot: the Piano Bar—very good piano—at the Wentworth Hotel. ▽



Cylindrical
skyscraper
on Australia
Square has
a revolving
restaurant
on the forty-
seventh
floor.

of his friend and leading Australian painter, Sidney Nolan. White's summer retreat, a back terrace under the filtered light of a vine-covered pergola, is like a transplanted Greek village café. (All of Patrick White's writings have been published in America by The Viking Press.)

The art scene in Australia, particularly in Sydney and Melbourne, is stimulating and advanced. At the New York Museum of Modern Art show "Eight Contemporary Artists," opening in October, the Australian painter Robert Hunter will be one of the eight. Among the many art galleries mushrooming

For further information on Sydney, Australia, write Vogue Travel, Department NSW, Box 3374, Grand Central Station, New York, N.Y. 10017.

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NEW YORK

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VOGUE HEALTH

Keeping men potent...eating your way to RDA...why you may want to buy a zinc mine...and the latest about mini-Pills

Sex and...the middle-aged male

Just as women reach menopause in the years between forty-five and fifty-five, a large percentage of men also enter a climacteric phase in middle age, reported Dr. Herbert Kupperman, an endocrinologist at New York University Medical Center, in *Medical World News*. About 20 percent of men between forty-eight and fifty-eight years, and 30 percent to 35 percent of those between ages of fifty-eight and sixty-eight, experience the male climacteric, said Dr. Kupperman. The problem: though women can function sexually when estrogen supplies are low, a man who becomes testosterone-deficient may lose his ability to perform the sex act. The true climacteric—different from

emotionally based impotence—is physiological, says Dr. Kupperman. It includes a stop in testicular function, such as vasomotor symptoms as hot flushes, and such psychosomatic problems as uncertainty, irritability, loss of sleep.

Dr. Kupperman treats the condition after careful diagnosis and testing to rule out any sex problems that are not hormone-caused; and injections of male hormones generally bring improvement within six weeks. Treatments are continued indefinitely because, without therapy, the patient's testicular function would come to a stop. Follow-up and medical supervision include periodic tests for cholesterol, tri-

glycerides, and lipoproteins; blood-sugar tests, and a complete physical examination with careful attention to the prostate gland.

Patients on long-term androgen (male-hormone) therapy do not show unusually high cholesterol levels or any other adverse effects, Dr. Kupperman said. The replacement of hormones also acts, as it does in women, to prevent osteoporosis, or thinning bones. Cancer incidence, Dr. Kupperman believes, is not increased by the androgens but indeed may even be lower than that expected for the population as a whole. And, for many men, return to sexual potency can be virtually lifesaving in the effect on the entire personality.

Little Pills and their problems

"Mini-Pills," oral contraceptives made with cut-down doses of estrogens, have been found no more safe against blood-clot disorders than Pills with the regular doses. This conclusion comes from a three-year study made at Johns Hopkins University, according to Dr. Melvyn Tockman, a member of the research team. Earlier research found that women on the Pill have a five- or six-times greater risk of clotting problems than those not taking the Pill; but the low-dose mini-Pill, at the present time, doesn't seem to be the answer. It produces a blood-clotting risk the same as that of regular-dose contraceptives.

Will zinc cure the common cold?

Results aren't out of the laboratory yet, but Du Pont scientists have discovered antiviral activity in the basic metal zinc. Dr. Bruce D. Korant and his associates have found that zinc concentrations, low enough not to be toxic, are effective against eight out of nine rhinoviruses—the causers of colds. A zinc rush could be the metal madness of the 'seventies, if these doctors' findings turn into an actual cold cure.

Something strong in tomato juice

Tomato juice and mixed vegetable juices soon may be brought up to the heftier vitamin-C status of fresh orange juice by the addition, before canning or bottling, of ascorbic acid—if proposed regulations by the Food and Drug Administration go through. Because government research showed that most people depend on their morning juice or fruit for a major share of their daily vitamin C, the FDA agreed that enrichment of these breakfast juices would be of health benefit. The total amount of vitamin C in each six-ounce portion would be limited to about sixty milligrams, somewhat more than the recommended daily allowance.

TB: the latest—and best—news

Tuberculosis is not yet knocked out, but it's on its knees. Government reports say the disease is declining in incidence, but it still accounts for two-thirds of communicable-disease deaths. The good news from the American Lung Association is that drug treatment has made the old scourge a curable disease, not merely an arrestable one. Formerly, tuberculosis patients required regular medical follow-up for life; but this year the government's Center for Disease Control recommended that when doctors have completed drug therapy for TB, they release the patient as cured. A second burden lifted from the tuberculosis patient: those under treatment with anti-TB medication need not be afraid of infecting their families. Careful testing in a Baltimore study by Dr. Richard L. Riley and Dr. Allan S. Moodie showed that once TB chemotherapy is started, the disease is not transmissible to others. This means, according to Dr. Riley, that TB patients can be treated just as effectively at home as in the hospital, as long as there are no other complicating diseases.

Looking at the red and seeing green

Color-blind people can distinguish colors by wearing glasses with clip-on light-filtering lenses developed by two U.S. Naval scientists, Dr. Herbert Rosenstock and Dr. David Swick. Strips of color filters in the lenses allow the wearer to see colors correctly by moving his head from side to side. The glasses aren't on sale yet; keep watching.

What to eat and why

Just out: a brand-new eighth edition of a truly valuable food-choosing guide—The National Academy of Sciences' *Recommended Dietary Allowances*, in which the leading authorities on nutritional subjects have put together their knowledge on the amounts of various nutrients healthy people need at certain ages, weights, sizes. Here you will find general—not exact—suggested intakes for calories, protein, ten different vitamins, six different minerals, along with brief, clear essays on the many nutrients, what they are, their roles in the human body. The book's a boon for that doubtful moment when you can't remember which B-vitamin is pyridoxine, when dietary manganese and magnesium get mixed up in your mind. Not an "ideal diet" guide, the RDA instead gives you the nutrient levels that are adequate for most people. Copies can be ordered from The National Academy of Sciences Printing and Publishing Office, 2101 Constitution Avenue, N.W., Washington, D.C. 20418; price is \$2.50.

To stop a sneeze, try a damp cloth

Sneezing, wheezing, and runny noses—the kinds that come from allergic rhinitis—are most often caused, on a year-round basis, by house dust, according to the National Institute of Allergy and Infectious Diseases. If you are a dust-allergy sufferer, you could be helped by dust-control tactics. Try these: Make your bedroom—where you spend about one-third of your time—as dust-free as possible. The barer the better, without stuffed furniture, draperies, fluffy blankets, carpeting. Don't have a hot-air register in the room. Do have the bedroom dusted daily with damp cloth and oiled mop (if you do it yourself, wear a face mask). See your doctor for tests and for soothing medication, probably antihistamines. Try the anti-dust way of life for six weeks; it should help, even if you're also having desensitizing treatment.



NEAL BARR

Berkeley Squares. Decorate your London flat in this richly collared loungecoat of elegant, effortless Shevelva,[®] our own Dacron[®] polyester. Polo Brown with Melonette and Laguna (shown); Chantilly Rose with Melonette and Crystallene Blue; Navy True with Candle-glow and Wedgwood Blue. 8 to 18, with a sash that tunnels out of sight in back. About \$42. Vanity Fair Mills Inc., 640 Fifth Ave., N.Y.C.

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VOGUE BOUTIQUE

ALLURE!



"SUMMER'S-ALMOST-OVER" DELICIOUS LOOKS TO HAVE...

THE WAY TO LOOK IN BLACK FOR SOFT EVENINGS:

Sheer Flirt... 1. Black Indian cotton gauze dinner-dress...low ruffled neck, falling in a wide bias to a soft-scalloped hem, \$40. Chor Bazaar, 801 Lexington Ave., N.Y.C. **The charms of At-Home-Romantic...** 2. Black cotton gauze full-sleeved dress, softly pleated to the floor from a multi-colored flower-embroidered yoke; by Eastern Origins, \$34. At Safari 2000, 1193 Lexington Ave., N.Y.C. 3. **To wear over black satin dinner-trousers**... black pleated gauze tunic gently gathered from a yoke of embroidered flowers. By Eastern Origins, \$25. At One, 9640 Santa Monica Blvd., Beverly Hills. 4. **Beguiling**... (and pure-delicious!). From a one-of-a-kind collection of 1930's lingerie, half-slip of black silk crêpe de Chine...a bias to below-the-knee, hand-finished and edged with écreu handmade lace, \$45. Lune en Papier, 1100 Madison Ave., N.Y.C.



Luxury!

LINGERIE - PERFECTIONS! 8. Pink satin to-the-floor dressing gown, collared and cuffed in écreu Chantilly lace, a sunburst of hand-tucked sleeves, \$865. 9. Pale-aqua satin bed jacket edged in wide bands of écreu Chantilly lace, \$415. From a '30's lingerie collection at Zoé.

Wisps!

The prettiest blouses ever! 10. A float of ivory silk georgette...full sleeved and hand-tucked (like a doll's dress) to waist-wrap with chiffon, \$65. Greek Island Ltd., 215 E. 49th St., N.Y.C. 11. Handkerchief-embroidered batiste Rumanian blouse...tiny sailor-collared, waist-gathered into a ruffle of a peplum; by Eastern Origins, \$67. At Ultimo, 114 E. Oak, Chicago, Ill.



Lure!

THE EVENING OF EVENINGS... EXTRA-SEXY! 5. A narrow bias slide of white silk jersey to the floor from a halter of silver mesh, \$875. By Loris Azzaro at Eleganza, 225 Millburn Ave., Millburn, N.J.



Seductions!

PERFECT WAY TO LOOK AT HOME... 6. Tones of apricot silk pongee quilted kimono jacket (\$290), pale apricot silk pyjamas (\$120). By Mary McFadden at Dorso, 444 No. Camden Dr., Beverly Hills, Calif.

7. Ivory silk chiffon "cheongsam" flowered with violet, grey, and green panne velvet pansies (to wear over silver satin pyjamas!) From a one-of-a-kind collection of '30's Chinese dresses, \$125. At Zoé, 329 No. Rodeo Dr., Beverly Hills, Calif.



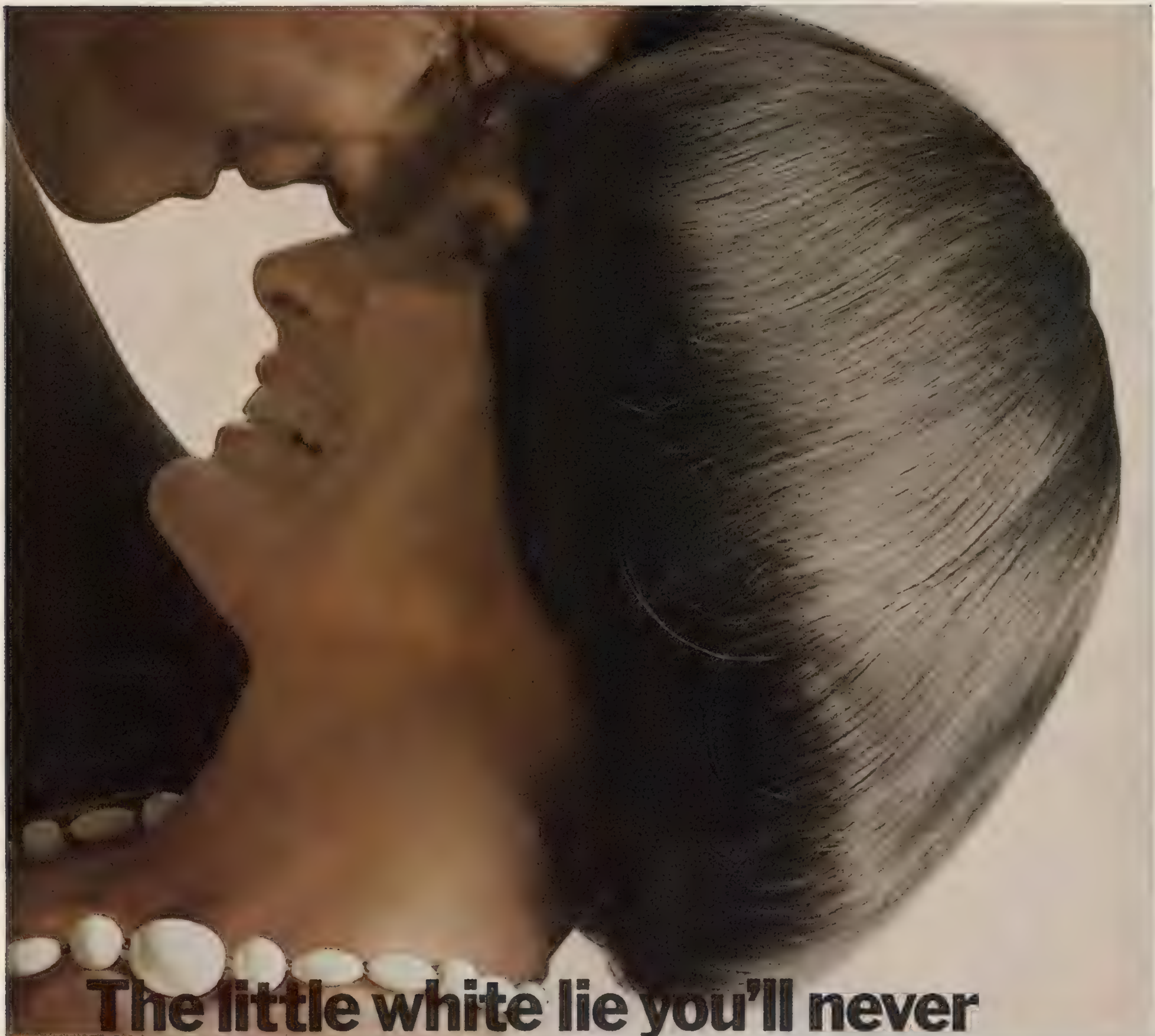
Discoveries!



FOR AUTUMN-WARM EVENINGS... 13. Peony, periwinkle, and violet flowers on black...a silky, blowy pretty-dress by Levon Williams for Rococo, \$150. Riding High, 1143 First Ave., N.Y.C.

FOR AUTUMN-WARM DAYS... 12. Navy and scarlet foulard print cotton knit T-shirt pullover (\$30) and below-the-knee skirt (\$45). By Betsey Johnson for Betsey, Bunky and Nini, 237 E. 53rd St., N.Y.C.





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VOGUE BOUTIQUE



COUNTRY WIND-CLOTHES...

Weather-looks with a better-than-ever classic edge, to start collecting for sweater-days...

THE WARM-SWEATERS TO HAVE... 1, left:

Almost-a-coat... heavy cable tweed-knit shawl-collared wrap cardigan, shades of almond, caramel, and toast. Of handspun wool from Colombia. \$120. Sermoneta, 740 Madison Ave., N.Y.C. Landlubber toast-and-beige houndstooth-check corduroy jeans, \$15. Different Drummer, 790 Lexington Ave., N.Y.C. ... 1, right: Waist-long crewneck pull of toast, ivory, beige, and grey ombré-striped Colombian handspun wool, \$75. Sermoneta. Landlubber slate-grey corduroy jeans, \$16. Different Drummer.

2. Heavy-knit (like a sailor's sweater) pale-yellow drop-shoulder boatneck

pull, \$23. D.D. Dominick, 220 E. 60th St., N.Y.C.

3. Greek fisherman's unbleached wool turtleneck with narrow ribbing, \$40. Greek Island Ltd., 215 E. 49th St., N.Y.C.

4. Cocoa wool shawl-collared wrap cardigan, \$78. By Andrea for Grecophilia, 1143 First Ave., N.Y.C.

Bordeau Shetland crewneck pull-over, \$15. D.D. Dominick. Cocoa gabardine pleat-front trousers, \$75. Madonna, 223 E. 60th St., N.Y.C.



For autumn-chill days anywhere...

7. THE NAVY CORDUROY PULLOVER... hooded and cut as neatly as a sailor's middy (\$27, Cinnamonwear, at Henri Bendel) ... to wear over white lamb's-wool turtleneck (\$19, D. D. Dominick) and "must-have" pleated grey flannel trousers (Saint Laurent Rive Gauche, 855 Madison Ave., N.Y.C.).



8. THE WARMEST "SUIT" IN TOWN... navy melton pullover blouson (\$42), navy melton "walking-skirt" (\$28). D.D. Dominick.

BARBARA BERSELL



9. THE BIGGEST "MIDDY" EVER... navy wool melton hooded pullover coat (\$84), and matching melton straight-legged trousers (\$34). Both, D.D. Dominick.

Indispensables to collect!

Wardrobe manipulators—for anytime—FOREVER!

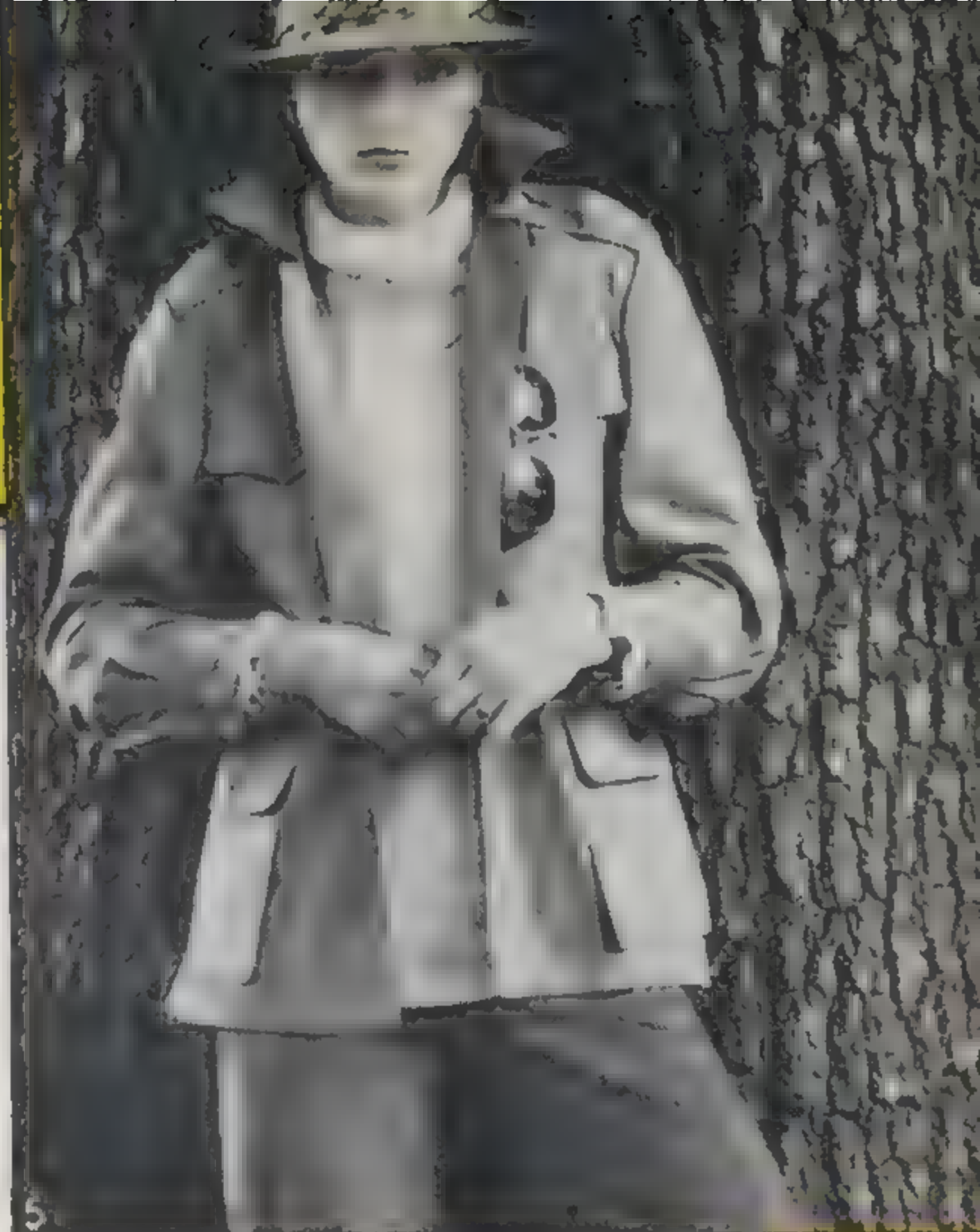
10. THE PERFECT PULLOVER: Black cashmere crewneck just spare enough to go day or evening... \$75. By Korrigan,

at Jax, 7 W. 57th St., N.Y.C. ... THE ESSENTIAL BLACK SKIRT. Pinwale corduroy... \$25. Cinnamonwear, at Henri Bendel.

11. BLACK TROUSERS! Pinwale corduroy cut straight and narrow as jeans... \$27. Cinnamonwear jeans, at Henri Bendel.



To Have!



5. THE JACKET TO WEAR OVER WEATHER-SWEATERS... khaki poplin, classically safari... country smashing! \$15. At Chinese Emporium, 154 W. 57th St., N.Y.C. Greek Island Ltd.'s fisherman-turtleneck. \$40. Landlubber houndstooth corduroy straight-legged jeans.

To Have!



6. THE WINDBREAK... hooded beige poplin pullover reversing to brown Donegal tweed, cut full and ample as a hunting parka... perfect weather-cover over country-heavy turtlenecks. By Country Britches. \$70, at Altman's, N.Y.C.

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Four dynamically-different products to help restore a more youthful look to your complexion.

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A body lotion you use selectively.

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B 21 COLLOIDALE LOTION
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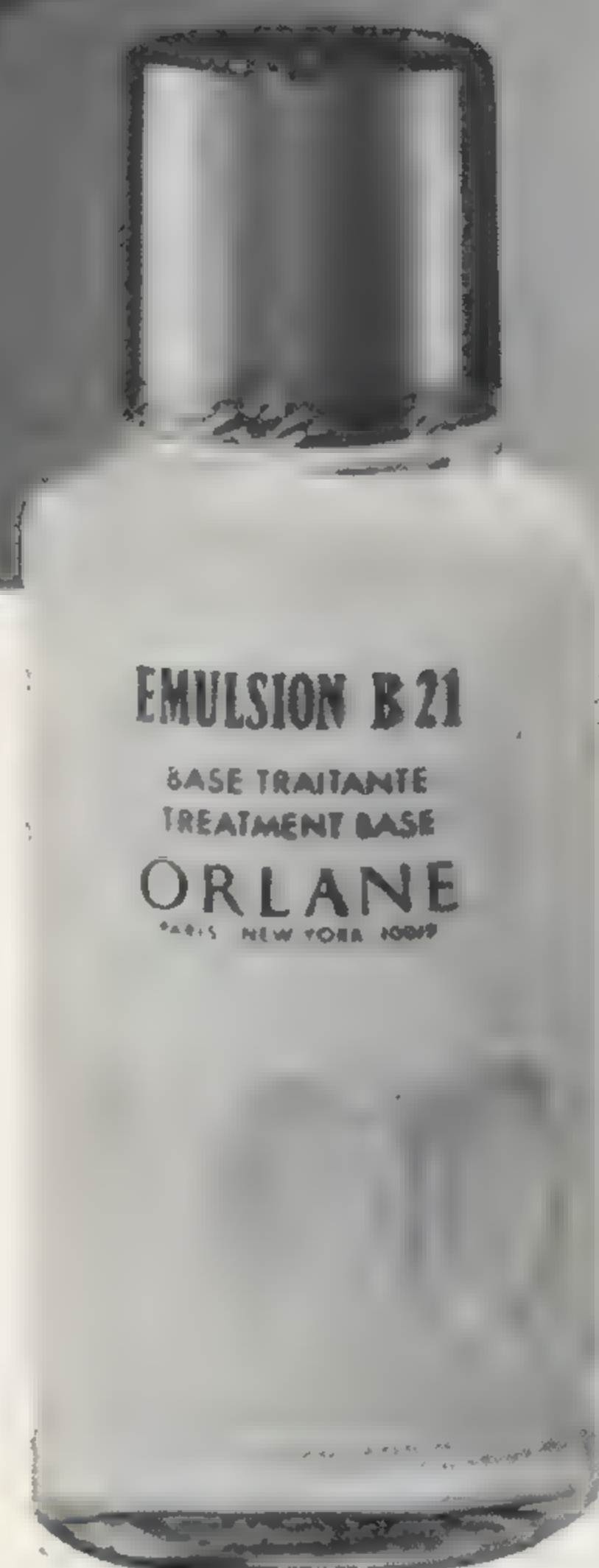
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A protective base under makeup.

A daytime beauty treatment offering twin benefits. A protective base 'sits' on the surface to help shield delicate skin from outside pollutants and weathering effects while select ingredients disappear to beautify the skin. Applied in the morning, it helps maintain a smooth and glowing look all through the day. 4 ounces, \$40

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Creme extraordinaire, B21 helps to give a younger, more radiant look to the skin, diminish the prominence of little fret and fatigue lines and replenish lubricants to skin over-exposed to sun, wind, and the drying effects of man-made climates. 2.5 ounces, \$85



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To get what's best, you have to know what's best...

This month, for the seventh September in a row, we're going to be reporting to you on the cream of the New York Collections—the looks we loved most and why and where we see them being worn and how. And—since it affects the way we are all going to be shopping for fall: the question of How Much. Not that anyone has to be reminded that clothes aren't exactly going for green stamps; like everything else these days, they cost more—enough more to make you want to be very, very sure that what you're getting for your money is the best you can afford. . . . The word is *Selectivity* . . . meaning that to get what's best, you first have to know what best is. Which isn't only a matter of being able to distinguish between good quality and bad. This season, for instance, it has to do with knowing that the most news for anybody's money is a coat, and that the difference between a coat that's fashion and a coat that isn't can be as subtle as the difference between a coat sleeve that feels easy and ample and a coat sleeve that feels a tiny bit too tight over anything heavier than a shirt. There is also the question of knowing what's best in the sense of how something is going to work for you—it's one thing to drop a bundle on a wonderful city coat when your life is geared that way; it's a whole other story (a whole other extravagant story) if the city is where you occasionally see a friend for lunch or meet your husband for dinner and the theater—and there is a large gap in your wardrobe waiting to be filled by a really good casual coat. . . . The point is, it can be handmade by the nuns of Padua and in a fabric that will last forever. But if you can't think instantly of at least three different, unexceptional, real-life situations where you would love to be wearing it; if it doesn't charm, doesn't straightaway give you the extra little lift of pleasure that comes of buying something you haven't had before . . . if you can take it or leave it, leave it. When the stakes are high, don't lower your demands—raise your standards. Being selective isn't simply a money-saving device; it's how to get the best in fashion at any price . . . it's why we chose what we chose from the New York Collections, as you're about to see.

FALL
FASHION

NOW



LAUREN HUTTON

he New York Collections

THE
LOOK
OF
THE
YEAR
starts
with...





How to shop from the New York Collections... for the life you live

The coat that starts a whole new way of dressing at night

All the news! The look of **Bill Blass's** bigger coat in grey flannel jersey for evening, with its softness of fur around the face and the ivory satin two-piece dress that completes it (and completes your view of it—other views, on the pages just past) . . . the look of hair that waves, of a soft-shimmered eye against ivory skin . . . the look of the year! Worn here—and throughout these pages by Lauren Hutton. . . Wool coat, of Agnola flannel jersey (about \$1,650); dress, Lafitte silk satin (about \$585.) At Bonwit Teller; Wanamaker's; Hutzler's; Rich's; Stix, Baer & Fuller; Sakowitz; Frost Bros.; I. Magnin. All fourteen pages: hair, Rick Gillette; makeup Way Bandy. Earrings, of grey gold and diamonds, Angela Cummings of Tiffany. Tiffany gold-and-diamond bar pin. Other accessories, next to last page.

First, because it's the biggest news—where you are most going to feel the change in fashion—first comes a coat. A steamer coat, a balmacaan, a kimono, a trench coat—whatever the particular shape, the line of the coat is a roomier, more generous one. Not necessarily big—and never heavy or overpowering—but sufficiently ample so that you're aware of a difference in scale, and you can feel the ease of it on you. . . . **As for which coat for whom.** Ask yourself: What are your priorities, what kind of life are you dressing for—*where* are you dressing for? Because, while we've come a long way from the days when no smart woman would be caught wearing casual tweeds in town, the fact is, there are certain clothes that are going to be more immediately useful to you in town than out—and vice versa. On page 228, for example, you'll see an unlined brown tweed smock that is our idea of a **perfect all-around casual coat**. Which doesn't mean we wouldn't want to see it as a city coat—we show it that way later in this issue. **But if your top priority is a basic coat for town**—then you'd be better advised to go first for a coat like the **unlined brown cashmere kimono** on page 229. It's no less casual than a cashmere cardigan would be, but not so knockaround that you wouldn't love to put it over brown velvet pants at night and wear it out to dinner and a movie. Also, don't be fooled by the lightness of these unlined sweaters; even in winter, there are days when the warmth they provide is warm enough—they are the ideal seasonless coats. . . . So. Assuming a city life with the brown cashmere coat as a base and a non-city life with the brown tweed, here is what we would shop for next. **For the city: The first thing**—the newest thing—is the two-piece dress. It's what you're going to want to be in the minute you're out of summer and before you're into a coat. Which means it really has to look like something on its own—the top has got to have the scale of the best separate pullover; the skirt must have just enough fullness to move well. And, since eventually it's going under a brown coat, the way we'd have this two-piece dress is in a beige-y tweed or a cashmere-soft knit. Nothing flat. Nothing bulky—you want to be able to add a narrow buff suède belt with a trim blind closing. **Next city look to shop for:** a little Glen plaid one-button suit—a suit with a skirt. Not that pants aren't still great, but it's been years since you've had so many good reasons to be in a skirt. . . . **First non-city look to shop for** (once you own your brown tweed coat): a wonderful, slightly oversized jacket in a cigar-brown suède and an easy, moving skirt in a cozy brown Shetland, plus a heathered brown-tone pullover—the best new look of a casual suit. With it, think about a good, medium-heeled suède “country” shoe; herringbone tights; fuzzy knitted gloves with leather palms—texture, not silhouette, is how you tell city from non. **Next non-city look to shop for:** a pants look. The coat we've been working with happens to come with beige twill pants, so you'd be ahead of the game. Otherwise, a grey flannel pants suit—a little tailored jacket and matching pants looks very fresh and pulled-together this year (and it will get you to town faster than the train). To tone in with: flat suède mocassins; tweedy/texture-y knee socks. . . . **At night—no matter where, no matter who**—all fashion priorities tend to be alike. Either it's someone's house (or apartment) for dinner, and you're in a pyjama. Or it's a restaurant/theater evening. And this year, for that kind of evening, everybody will be coming to town in a wonderful, covered little black dress. A *new*, sneaky-sexy little black dress—a little bit longer, a little bit slippery and shiny, such as the black dress on page 239 . . . and if you could have *the* perfect coat to slide over it, it would be the dark, dark ranch mink that you'll see on page 230 (and in real life, if you're lucky!).

...a coat!

The first coat to own this year

... the first fall *anything* to own: **Halston's** newest turn on his classic chamois Ultrasuede coat—the perfect lightweight coat—roomier, with a dropped shoulder. Over his black knit pants and double shirts—black silk crêpe de Chine over lavender. You can put it on tomorrow, wear it all year—city/country, North/South—if you ask a lot of a coat, this is it. Coat, of polyester and polyurethane Skinner Ultrasuede Fabric by Springs. About \$600. At Martha; Garfinckel's; L.S. Ayres; Sakowitz; I. Magnin. Bulova-Accutron watch, at Bloomingdale's.

The most self-contained way to own a coat

The whole look—start to finish—**Kasper's** wonderful, roomy steamer coat in navy wool Melton over his navy satin shirt, navy pleated gabardine skirt—pulled together, complete. Everything coat-dressing should be this year. Kasper for Joan Leslie. Woolmark coat and skirt, loomed in America, (Anglo Fabrics) shirt, of rayon and silk. All, about \$410. At Bonwit Teller; Hutzler's Kaufmann's; Higbee's; Hudson's; Frost Bros.; I. Magnin; Liberty House, Hawaii. Other stores and accessories, next to last page. These 14 pages: hair, by Rick Gillette; makeup, by Way Bandy.





The New York Collections

THE YEAR
OF THE COAT

The most luxurious cloth coat in town

Halston does it again! — best-yet version of his great oversized-shirt coat, *right*, in a ravishing new double-faced brushed cashmere striped in beige... a little looser on top, then narrowing slightly over brown jersey pants. Nothing to it but cut, cloth — and complete style. (If you're thinking high, this is to think about — day, night, all year long, it's going to give you a lot for your money!) Of Agnona fabric, about \$1,000. This, and the pants, made to order at Halston Limited.





The newest fur you can own

To crave: **Emeric Partos's** wonderful bush jacket of a coat in a beautiful silvery, beige-y color of seal that's making its first appearance, *above*, over a sweater and pants—all ease and no pretensions. The essence of fur-coat dressing today! Fouke-processed beige Safari fur seal from South West Africa, Emeric Partos design made to order at Bergdorf Goodman; about \$2,850. Both pages: hair, Rick Gillette; makeup, Way Bandy. Accessories, next to last page.

The best all-weather casual coat

Longer, roomier, warm, rainproof—the coat that's practically a total environment of casual dressing: **Calvin Klein's** tweed-lined beige wool gabardine trenchcoat. The way he showed it—the way anyone would love to wear it—over a matching brown tweed jacket, beige crêpe shirt and scarf, beige gabardine pants. Woolmark coat (Anglo Fabrics, loomed in America), about \$150. Matching pants, about \$68. Wool-and-acrylic jacket, about \$78. Shirt and scarf, of acetate and rayon, about \$36. All, Bloomingdale's; Kaufmann's; Higbee's; Gidding-Jenny; Marshall Field; Swanson's; Makoff; I. Magnin.



The New York Collections

THE YEAR OF THE COAT



The ultimate city weather-coat

Raincoat/fur coat/fur-lined coat —most sensational new any-weather coat in town: Halston's layer of mink coat in palest beige, to wear belted or loose, fur side inside or out (as here) under a shell of poplin raincoat—hands down, this year's top investment in warm, dry, practical chic! Halston coat made by A.C. Bang, in cotton poplin and "Tourmaline," Emba natural pale-beige mink; about \$7,000. To order at Henri Bendel; Carl W. Hermann; Bonwit Teller, Chicago; Cownie's; Gerhardt's; Sakowitz; I. Magnin; All accessories, next to last page.

The New York Collections
THE YEAR
OF THE COAT



**Most all-around
casual coat—
an unlined tweed
smock**

To wear all year, over pants, skirts, dresses—the busiest coat in a casual wardrobe, *left*, **Geoffrey Beene's** soft / rugged super brown homespun with no lining, no buttons, no weight—nothing to complicate, everything to simplify. Including the first pieces you'll want to wear underneath: matching sweater, beige crêpe de Chine shirt, tan wool cavalry twill pants. Coat, of wool (Richard Barr fabric). Four-piece turnout, about \$1,095. At Saks Fifth Avenue; Nan Duskin; Balliet's; Neiman-Marcus.

**Most all-around
city coat—
an unlined
cashmere kimono**

The coat with all the answers for a woman whose clothes-needs are geared mainly to town: **Halston's** brown cashmere kimono, *right*, to wrap around like a wonderful cardigan and just go—day, easy-evening, any season, over anything. Especially over his beige cashmere pullover of a dress—the sweater set of the year! Coat, about \$450. Dress, about \$175. Both, made to order at Halston Limited. All accessories, next to last page.



The New York Collections
THE YEAR OF THE COAT



The perfect mink coat

The knockout mink coat! The simple, single-breasted mink coat, *left*, with the small, pretty raglan shoulder, the easy line going down, the new slightly longer length: **Halston's** prototype of a modern woman's fur coat—over black sequins for evening—over a sweater and pants by day—anytime, it could give lessons in understated luxury. Halston coat, made by A.C. Bang, of "Blackglama" natural dark ranch mink; about \$6,000. To order at Henri Bendel; Rich's; Joseph Horne; Jacobson's; Dayton's; Sakowitz; I. Magnin. Halston dress, about \$600. Mid-September, at Martha; L.S. Ayres; Jacobson's; Sakowitz; I. Magnin.

The all-time city coat

A coat that's going to give a lot of women a lot of pleasure—and a lot of wear, *right*—**Trigère's** lightly shaped brown brushed alpaca. Not just a day coat that you can get away with at night, but a coat that works very, very well all the time (it would be so pretty to see at a restaurant, for instance, over a little ivory satin shirt and skirt...or black charmeuse). Of alpaca and wool (Agnona), about \$1,350. At Bergdorf Goodman; Wanamaker's; Hutzler's; Kaufmann's; O'Neil's; Stanley Korshak; Frost Bros. Accessories, next to last page.





The way everyone
wants to

look at night—

in black

The New York Collections

On these eight pages, black at its simple, seductive, sophisticated best—the way to dress for the evenings everyone really enjoys most—theater evenings, restaurant-and-movie evenings, dinner-at-someone's-house evenings. Whatever you need for whatever kind of casual evening—whatever the season—you'll find what you're looking for here. And you'll find them grouped together from the most informal to the brink of big-evening dressing. Because there's casual . . . and there's casual. There's casual as in a Big-Mac-and-neighborhood-movie. And there's casual as in Bifteck-Miremonde-and-a-private-screening. And there are times you want to be in pants. And there are times you want to show legs in a little black dress—this year, a new, longer little black dress that blows about sexily and makes you aware of legs and feet. . . . Before you get into black, points to remember: Black is easy—especially this year, when black has a luster to it—but it doesn't wear itself. It needs the right stocking—off- or near-black looks murky. And the right makeup is a must—a paler, more ivoried makeup, with eyes emphasized—you can get a beautiful clean, shimmery effect with silver shadow added to dark grey. . . .

Opposite: The most casual way to be in black at night—**Goldworm's** sweater and pants pulled together like a pyjama. Long, lean black wool pullover and pants in two textures of knit—matte black with a satiny black plaid . . . black-on-black plaid silk chiffon scarf. Pants of wool and silk. All, about \$165. At Lord & Taylor, N.Y.; Hutzler's; Kaufmann's; Higbee's; O'Neil's; Hudson's; Sakowitz; Frost Bros.; I. Magnin. Accessories, next to last page. Hair, Franklyn Welsh.

The New York Collections

It's black— and it has a luster



Concept VII's kimono of a dress, in lustrous black-on-black crêpe de Chine, with ivory cuffs and collar. The dress to go out and buy right now—perfect for small evenings, it has all the ease of being in pants, all the glamour of being in black. Ronald Kolodzie for Concept VII. Of rayon. About \$130. End of September at Miss Bergdorf of Bergdorf Goodman; Godchaux's; Stanley Korshak; I. Magnin; Liberty House, Hawaii. Hair, Franklyn Welsh.


When it's an informal movie/restaurant evening—there's pants or a dress just as easy...



Calvin Klein's black velvet oversized pullover and pants, one of the prettiest-ever ways to be in black—nothing gives more to the skin than black velvet. Of cotton and rayon (Crompton fabric). Top, about \$98; pants, about \$58. At Elizabeth Arden Salons; Kaufmann's; Higbee's; Jackson Graves; Swanson's; Neiman-Marcus; Frederick & Nelson. Hair, Franklyn Welsh.



Quilted black from **Damon Sport**—a wonderful easy little jacket worn over a black knit pullover and gabardine pants, with a wisp of black chiffon scarf touched with glitter—texture on texture of soft black at night. Jacket about \$90 and pants about \$32, of polyester and rayon. Sweater, of acrylic about \$20. At Rich's; Kaufmann's; Higbee's; Hudson's; Marshall Field; Jackson Graves; Frost Bros.; Makoff; Liberty House, Hawaii. Hair, Suga of Suga Salon. All accessories next to last page.



When you are going
to the theater...
there's soft-dressing
in a pants suit.
And a fur that goes
over everything

Gleaming black broadtail from **Bill Blass**, the short, wrapped jacket with wide dolman sleeves, silky black fox cuffs—this year's little fur sweater! To wear over a black satin dress... a pyjama... black gabardine pants and a cashmere pullover... over just about anything you would think of wearing at night. Bill Blass for Revillon, of black-dyed Russian broadtail lamb and black-dyed Norwegian fox. About \$2,195. Made to order at Saks Fifth Avenue; L.S. Ayres; Woolf Brothers; Frost Bros.; Neusteters. Hair, by Franklyn Welsh.

It's black— and it's slippery



Abe Schrader's black satin pants suit—the new soft way to be in pants at night—soft as a pyjama, with an easy shirtjacket, white satin blouse, touches of glitter. Relaxed, comfortable...the glamour is in the slipperiness and sheen of black satin. By Joseph Gargiulo for Abe Schrader of polyester. About \$155. At Bergdorf Goodman; Hutzler's; Frost Bros.; I. Magnin.



From **Bill Blass**, the most feminine tailoring—the surprise of a pinstriped pants suit in slippery-soft silk satin. With a trim little one-button jacket, white stock shirt with a black pinstripe—sensational! All of silk. About \$615. At Lord & Taylor; Stanley Korshak; Dayton's; Swanson's; Balliet's; Neiman-Marcus; Frost Bros. Hair, this page, Suga of Suga Salon. Accessories, both pages, next to last page.

The New York Collections

**It's black—
and it's like
lingerie**



The new look of an ankle-length dress at night—
Hanae Mori's small, slim-falling silk chiffon,
with a speckling of jet beads, lingerie piping
at the throat—all the charm, all the subtle glamour
a black dress can have. About \$795.

Late September, at Bergdorf Goodman; Maison Blanche;
I. Magnin; Liberty House, Hawaii.

When it's a don't-
dress evening...
there is a perfect
little black dress—
a longer
little black dress



Jean-Louis Scherrer's perfection of a little black dress, in thinnest silk satin tied with a silken cord. Covered, biasy—the most fluid dress on the body. And in its own quiet way, the sexiest dress in town. About \$450. Late September, at Bergdorf Goodman; Sakowitz; I. Magnin. Hair, here and at left, by Suga of Suga Salon.



From **Karl Lagerfeld**, the most beautiful lingerie dress: black georgette, with insets of sheer lace, wide blowy sleeves—completely slit down the sides to reveal a lace-edged slip of a dress . . . everything blowing seductively around the leg. Karl Lagerfeld for Chloë. About \$500. At Saks Fifth Avenue; Nan Duskin. Hair, Franklyn Welsh. Accessories, both pages, next to last page this issue.



For super evenings when a little-nothing isn't enough,
four-star glamour that isn't too much!
Pale, covered dazzlers (watch pales for evening!)
...sensational on Cher, who adds
her own special something to everything
—what real glamour really takes...



The New York Collections

BIG- TIME GLAMOUR

The look at night...on Cher

The palest, the thinnest, the softest...*the pyjama, left*—**Geoffrey Beene's** silvery-taupe crêpe de Chine, with touches of cerulean blue. About \$425. At Lord & Taylor; Rich's; Stanley Korshak; Sakowitz; Neusteters; Liberty House, Hawaii. Earrings, rings: Bulgari at Danaos Ltd., Hotel Pierre, N.Y. Bangles, Michael Sklar for Childstar; Bloomingdale's; other accessories, both pages, next to last page. Makeup, these four pages, Way Bandy; hair, Suga of Suga Salon.

Pale mauve, crocus silk, *above*—wonderful new pyjama-dressing from **Mary McFadden**...silk chiffon pants, thin and fragile as moth wings, and a long, long tunic of China-silk brocade, revealing a tiny flash of bareness. Pants, about \$120; tunic (China Seas fabric), about \$220. At Henri Bendel; Sakowitz. David Webb jewels. Pretty with pales, everything from Orlane's Diamant Collection of lip colors—especially Rose Amour (and Lumilane Grape Trio eye shadows).



The New York Collections

BIG-TIME GLAMOUR ...on Cher

The long, covered dress that bares nothing, reveals everything, *above*, from **Morty Sussman for Mollie Parnis Boutique**—a narrow slide of ivory matte jersey, sprinkled with rhinestones (pretty... to wear a jade flower in your hair). Dress, of rayon (Jasco Fabrics), about \$325. At Lord & Taylor; Wanamaker's; Hutzler's; Lillie Rubin-South and West; Higbee's; Stanley Korshak; Swanson's; Makoff; J.W. Robinson. David Webb jewels; other accessories, both pages, next to last page.

The dazzler!—*right*: **Martin Staehely for Victoria Royal's** shimmer of silver bugle beads—bared, softly blouson top and a spill of light to the floor. Dress, of hand-sewn beads on polyester chiffon, about \$585. Saks Fifth Avenue; Hutzler's; Lillie Rubin-South and West; Jacobson's; I. Magnin. Crystal-and-diamond earrings, ring: David Webb... The shimmer of lip color, one of Helena Rubinstein's new more-than-makeups: moisturizing Goldbrick lipstick.





The New York Collections

ON THESE 10
PAGES, HOW TO
PULL TOGETHER
THE BEST NEW
DAY LOOKS
UNDER A COAT....

The new skirt-and-top dressing under a coat, left: **Oscar de la Renta's** longer, easy suède shirt-jacket over a flared tweed skirt and soft-tie plaid challis shirt—all soft textures and tones of beige to brown, pulled together under his soft, muffled oversized mohair jacket. Suède jacket, about \$165. Mohair and worsted jacket (Lafitte fabric), about \$425. Skirt of wool and acrylic (Brooks Woolens), about \$70. Rayon shirt (Toba fabric), about \$56. At Saks Fifth Avenue; Wanamaker's; Stanley Korshak; Swanson's; Balliet's; Sakowitz; May D&F; El Palacio de Hierro, Mexico City. . . . Pretty with beiges and browns—Dubonnet. Here, Dubonnet Re-Moisturizing Lipstick and Creamy Blusher from Clinique.

The dress for everyone's coat life, right: **Geoffrey Beene's** beige-and-aubergine tattersall slit to the waist—as easy as a pullover and skirt. And as useful—you can slip a T-Shirt underneath or a turtleneck or a mauve crêpe de Chine shirt, as here, with a large silk print scarf looped under the collar. . . . And it all slips under his unlined smock-coat in nubby brown tweed (another view of the coat, another mood, on page 228). Wool dress, loomed in America, and crêpe de Chine shirt (matching scarf, not shown), about \$345. At Bergdorf Goodman; Montaldo's; Rich's; Stanley Korshak; Sakowitz. Hair and makeup, both pages, Franklyn Welsh. All accessories, next to last page.

The Undercoat life all around town



**The
undercoat life
all around
town**

THE OVERSIZED
JACKET TO USE
AS A COAT...
THE OVERSIZED
SHIRTDRESS TO
SLIP UNDER A
COAT

Most casual look in town, left: the oversized shirt-jacket in beige mohair by **Donna Karan for Anne Klein**—light, warm, it's a great way to dress for knocking around the city. And you can wear it till the coldest day turned out with beige twill pants, beige turtleneck. Jacket, mohair and nylon, about \$120. Woolmark pants, of gabardine, loomed in America, about \$86. Sweater, Nomelle acrylic and cashmere, about \$40. Saks Fifth Avenue; Rich's; H&S Pogue; Dayton's; Frost Bros.; May D&F; Nordstrom.

The perfect undercoat dress, right: the one-piece camel jersey shirtdress by **Shannon Rodgers for Jerry Silverman**—blouson top with a wide, opened collar, soft pocketed skirt—uncomplicated, attractive, you always want a dress like this on hand for its easy good looks under a coat . . . and on its own before you need a coat. Of Dacron and wool (William Heller fabric), about \$118. Miss Bergdorf of Bergdorf Goodman; Montaldo's; Rich's; Kaufmann's; Higbee's; Frost Bros.; J. W. Robinson; Liberty House, Hawaii. Hair, both pages, Alan Purver. All accessories, next to last page of this issue.





The New York Collections

The undercoat life all around town

THE DRESS OF THE YEAR— THE TWO-PIECE DRESS!

First thing you'll want under a coat/first thing you'll wear without a coat—the two-piece dress that's sweater-and-skirt-easy, city-polished. . . . Under a brown leather coat, left, **Rodrigues'** two-piece dress in soft beige jersey, wrapped at the waist. Of polyester and wool (William Heller fabric). About \$145. Saks Fifth Avenue; Rich's; Sakowitz; Frost Bros.; I. Magnin; Liberty House, Hawaii.

The three-piece two-piece dress, right, from **Chester Weinberg for N.O.W. Studio**—the pullover shirt with a sweater inside, and the skirt that moves. In tweedy blue-and-grey pin-checks, narrow-belted in grey suède. Wool-and-acrylic dress (Fabric by Woolmark Corp.), with self-sash (not shown), and white wool-and-angora turtle-neck, about \$200. Bergdorf Goodman; B. Forman; Shillito's; Swanson's; Sakowitz. Hair, Alan Purver.

Adolfo's perfect two-piece dress—perfect under furs, far right: the drawstring top and longer, easier gored skirt in golden-beige tweedy wool knit, with a printed chiffon shirt—like having the best separates (without having to chase all over town to pull them together). Two-piece dress, and polyester chiffon shirt, about \$625. At Saks Fifth Avenue. Hair, Franklyn Welsh. Accessories, both pages, next to last page of this issue.

WILLIAM CONNORS





The undercoat life all around town

THE LONGER COATS WITH PANTS... THE COAT THAT'S A FUR-TRIMMED SWEATER

Over pants, the most luxurious wrap, far left: **Stavropoulos's** tweedy black-and-white mohair—the coziest, fullest—the smallest-wrapping coat, light as air. Wonderful, here, over grey flannel pants, its own muffler wrapping the throat. Coat, of wool and mohair (Lafitte fabric). About \$795. At Martha; Nan Duskin; Maison Blanche; Frost Bros.

The newest “pants suit” in town, left—**Bill Blass's** beautiful, tailored, longer coat and perfect narrow pants in soft grey flannel jersey, with an ivory silk satin shirt underneath. Trim, feminine—a great way to be in pants for day and easy evenings. Coat and pants, of Agnona wool. All, about \$850. Elizabeth Arden Salons; B. Forman; Nan Duskin; Rich's; O'Neil's; Balliet's; Sakowitz; Frost Bros.; I. Magnin. Mini Accutron watch by Bulova.

The sweater to wrap over dresses and skirts, right: **Adele Simpson's** ribbed grey wrap coat with silver-fox cuffs and collar—warm, soft—nothing is prettier than fur around the face. Coat, of wool and nylon (Meyer Woolens fabric), with natural Canadian silver fox. About \$650. Saks Fifth Avenue; Nan Duskin; Hutzler's; Rich's; Kaufmann's; Jacobson's; Harzfeld's; Sakowitz; Frost Bros.; I. Magnin. Hair, both pages, Franklyn Welsh. Accessories, next to last page this issue.

WILLIAM CONNORS





The New York Collections

The undercoat life all around town

THE FUR- TRIMMED COAT GOES ON... UNDERCOAT LOOKS GO OUT ON THEIR OWN

The fur-collared wrap coat—one of the most becoming coats ever invented. Left, **Nat Kaplan's**, in oatmeal tweed, with a deep, silky fluff of fox collar to pull up to your ears (for warmth . . . for allure!). Of wool-and-nylon tweed, dyed Norwegian blue fox. About \$345. Bergdorf Goodman; Hutzler's; Hudson's; Stanley Korshak; Swanson's; Sakowitz; Frost Bros.

For all those crisp fall days when a suit would be perfect . . . a suit!—right, from **Belle Saunders for Abe Schrader**: slim wrapped skirt and narrow-belted jacket in beige Donegal tweed; beige print shirt underneath, dotted yellow, rust, and green. Polyester-and-wool suit (Anglo Fabrics); Trevira shirt. About \$165. Lord & Taylor; Wanamaker's; Rich's; Kaufmann's; I. Magnin.

The new look of jacket-and-dress dressing, far right, from **Harold Levine**: the longer, easier jacket, like a slightly oversized shirt, over a longer, easier, long-sleeved dress. In bronze, beige, and black printed challis; with a black silk muffler looped at the neck. Acrylic jacket and dress (William Rose fabric), about \$275. Bergdorf Goodman; L.S. Ayres; Stanley Korshak; Swanson's; Neiman-Marcus; Frost Bros.; J.W. Robinson. Both pages: hair by Alan Purver. Accessories, next to last page of this issue.

WILLIAM CONNORS



The best face value for fall

BY SHIRLEY LORD

HEAD START

COLORS AT EYE AND CHEEK LEVEL MUST BE STRONGER, MORE EYE-CATCHING THIS FALL, RELIEVING THE SUBDUED TONES OF FASHION. YOU MUST REMEMBER, A HAT WITH A BRIM CASTS SHADOWS, TOO—MAKEUP MUST COMPENSATE.

The face that plays safe is the face that misses out on the most important aspect of makeup this fall . . . the use of color, undiluted, vivid, always making a statement and promoting makeup to share equal billing with clothes in the creation of a look. Because the colors of the clothes are quiet, muted, not wandering far from black to brown, beige to grey, makeup can no longer be considered as an accessory that may or may not be worn. Makeup is a must, embellishing the face, adding to the finish of whatever you wear this fall . . .

MORE is your key word this fall. Keep it in mind. It refers first and last to skin care. **MORE** of it, please, to establish a good skin, if not a great one (your genes are responsible for that happy or unhappy fact). A good skin is the best credential any makeup could ask for; and after the settling-down, making-up-its-mind period of teen-age, it's within reach of every woman—it's just a matter of following basic beauty rules.

As skin starts to thin down in the fall months, when lack of heat means the blood flow isn't as racy, so fewer pink signals get sent to the surface and "cellular garbage" isn't dispensed with as rapidly, protective measures have to go into effect. You can't go wrong if you observe **MORE** the Big 3 Basics of cleansing, toning, moisturizing.

Janet Sartin, a skin scanner of experience (she worked with the great Dr. Erno Laszlo before opening her own salon), says in effect that essentials to keep skin alert are cleansing and toning. She recommends cleansing three times a day, followed by

toning, aimed accurately at face places where debris can be missed and cause problems—around the nose, between lower lip and chin, beside the ears.

Even oily skin can use a moisturizing product, provided it's one with a blotting action, removing excess oil, inhibiting further breakout, but also preventing the loss of natural sebum—moisture—that skin needs to stay looking young. New products that make sense because they're geared to women who don't have much time (who does?) are those recently re-formulated by Charles Revson for the Ultima II Skim Milk Natural Skincare line. Especially light, based on a 100-percent fat-free milk protein formula, they are meant to get to work the instant they meet the skin, the magic number 3 working on oily skin with a Facial Soap, a Purifying Toner, and a Blotting Lotion that works the way just described. Three products have been designed for normal to dry skin, too: a Gentle Cleanser, a less-strong Purifying Toner, and a Fresh Daily Moisture—honey is an important ingredient here, along with the fat-free milk.

MORE applied to makeup does not mean adding layer upon layer for coverage. When you have a good skin, to quote the words of the famous architect and designer Mies van der Rohe, "Less is more." Less coverage but **MORE** makeup means using the one type of product that enables the natural sparkle of good skin to show right through, then employs that sparkle to promote whatever color is added.

Gels are the answer, simpler in composition than water and oil emulsified makeups, producing a real-life, not larger-than-life, effect, strictly believable, however vivid. Vivid is the key word to fall makeup. There must be nothing wishy-washy about it. It can mean a fuchsia mouth with very pink flushed cheeks for day as well as for night, a silver-white-and-grey eye makeup, too—a dash of silver A.M., a splash of silver for after dark . . . whether the evening is a casual one calling for silvered cashmere sweater with pants and pale fox coat or a black-velvet gala night. Above all, skin must glow—so gels, unencumbered with unnecessary additives, are perfect for the job.

Gels cling to skin with special cling because of their gelant formulation, used basically to hold ingredients together. This means makeups using the gel system stay on longer, wear well in stormy weather. The frank and fearless face here is alive with color from the new Charlie makeup collection, which is totally gel based. Skin color comes from Charlie's Fresh New Makeup in the Peach category, the color staying true hour after hour. Real Live Blush lives up to its name on the cheek (Pure Creme Red), applied strongly to counteract any shadows cast by the hat, while Extra-Extra Shine Lipstick (Deep Red 77) delivers a double dose of color and shine. Gels get color across at eye level unimpeded by many additives, so true pigment stands out. Charlie eye colors will be here later. Meanwhile, we used Cameo Brown from Ultima II's forthcoming gel-based line of Super Luscious Creme Eyeshadows

AVEDON

BEAUTY NOW



BEAUTY NOW





Hair values

Condition, cut, color—these are the three big C's all good hairdressers believe are responsible for a beautiful head of hair. If you're missing out on one, it can be enough to let your looks down—however perfect your makeup.

"Great hair is well-tended hair, well-laundered, conditioned, and cut so that it has natural bounce, the cutter using the way the hair comes out of the scalp to develop natural flow and shape." It is Kenneth speaking between cutting and shaping hair on the first floor of his East 54th Street town house salon and supervising plans for his new salon, opening this month in Atlanta—the first to bear his name outside of New York and we hope not the last. Kenneth cares about hair and the abuse it frequently has to put up with. Hair care has been a vital part of his work since he gave his first shampoo in Syracuse at the Starlet Beauty Shop over 25 years ago. He considers the hair you see here *left*, to be an ideal length for now, sporty for day, working well with casual hats or berets, yet soft enough because of its impeccable condition (washed every other day with a protein-packed, conditioning shampoo) to look pretty, curlier, more feminine for evening. He feels the shape of clothes affects the shape of hair—it's a matter of proportion. "As clothes have become pared down, simpler, so hair has become less fussy, less contrived with more im-

portance attached to the cut." After conditioning—"a must today for everybody's hair because of the environmental problems it endures"—Kenneth thinks the right cut is the next essential, heading a woman to trouble-free hair, providing she knows what to avoid as well as what to encourage.

He tells all his clients to be careful of overbleaching, using

a dryer too hot, overuse of texturizers as a short cut to shining hair. He doesn't advocate the use of hairspray much either, particularly when it's used to achieve a "set" look. "This leads to a woman being enslaved by her hair, nervous if the wind blows, which is all wrong. Hair should be free, easy, as clothes are today, working with a natural look in makeup."

All this sums up why Kenneth works to produce looks like the one shown here, simple, easy, hair that moves as she moves and as pretty at the back as the front, seen just as much, yet many women forget it.

WAY AHEAD

THE CUT TO HAVE THIS FALL—DELIVERED BY KENNETH—SHORT, BUT STILL LONG ENOUGH TO HAVE *VERSATILITY*... THE MOST IMPORTANT ASPECT TO REMEMBER AT THIS MOMENT.



NEWS FROM THE PAST

HERE COMES KOHL, UPDATED WITH A MODERN FORMULA TO GIVE EYES THEIR BEST CHANCE YET TO SHINE. ONE LIGHT TOUCH FOR DAY ADDS SOFTNESS, SHIMMER; MORE IS NEEDED AT NIGHT TO CREATE DAZZLE—EVEN IN THE DARK

Now— extra value for your eyes

For the first time in years there's big news on the eye front, involving new colors and new textures. This is good timing—for eye makeup has never been more important, working with bright lip color to ensure focus on the face this fall—balancing the force of fashion on the body.

COLOR FOR THE LID

The texture of cream or powder is as important in makeup as is the texture of a fabric when it comes to clothes, for in both cases texture affects color density and wearing ability. Cleopatra recognized the difference in texture between the green malachite and black sulfide powders used in Egypt for facial decoration. With unerring eye, she preferred to use the black for its ability to be sultry and silky at the same time. She developed the art of eye makeup more than she ever knew when she experimented with the black powder—known as kohl—using it on her eyelids for the first time as well as on lashes and brows, drawing lines to extend eye shape, smudging it into a deep smokiness. Along with kohl, other cosmetics regularly used then were rassoul, a blend of clay found in Morocco; akkar, a golden red powder also from Morocco used by the Berber women to stain lips and cheeks; and henna, the plant cultivated in Persia and India, from which came a natural hair coloring. Of these early natural cosmetics, only

kohl and henna have stood the test of time. Henna is used more and more in hair salons throughout the world to give natural color and highlights, while kohl in its original sulfide powder form has been used for eye makeup in Europe and the Far East for centuries.

Studied here in the United States, kohl has finally been updated by the Max Factor chemists in California to produce one of the most exciting eye makeups we've seen in a long time. Four colors have been formulated with extraordinary shimmer, yet softness because of the kohl stamp. As Cleopatra might have expressed it herself—smoke with fire. The colors are shown on the left starting with the Soft Black which, with laboratory expertise, now appears as a sparkling charcoal, Smoky Blue, Sultry Brown, and Dusky Green, all flecked with minute shimmering particles that actually reflect light. This Kohl Colour by Max Factor—to be used as eyeliner or shadow, sparingly or dramatically—will always be effective.

COLOR FOR THE LASH

It's hard to believe that women have been wearing mascara since 5,000 B.C. In those days men wore it, too, along with cosmetics made of clay, fruit, and herbs all to protect their skin from the sun. The first commercially produced mascara for the sake of appearance appeared in the United States in the 1930's, a waxy, heavy, shellac-like formulation applied with something that resembled a toothbrush, needing water to achieve any visible results. For optimum results, it was necessary to wait several minutes between coats so that a buildup could result. Not surprisingly, as it was such a time-consuming job, mascara was rarely used in the day and not often at night either.

It took twenty years for that state of affairs to change in the 1950's when an entirely new product was devised, a metal or plastic wand with tapered brush at the end fitting neatly into a cylindrical tube containing the mascara formula. When the brush was drawn out, it was designed so that exactly the right amount of mascara was distributed along the bristles. This simple idea revolutionized the mascara concept. Instead of being a tedious,

"special-event-only cosmetic," it became the quickest way to add a plus to the face, as vital as lipstick and just as portable. A decade later mascara received another shot in the brush with a new formula directed toward those with sparse lashes. This mascara contained tiny fibers that when brushed repeatedly onto natural lashes adhered to them, thickening, lengthening.

In 1972, after three years of research, Estée Lauder introduced unusually bright colors into the mascara picture with the launch of Lustrous Roll-on Mascara in a brilliant mauve (Wild Berry), Tropical Green, Desert Blue, warm yellow brown (Tawny Lynx)—all shown far left—as well as the usual Black Brown and Raven Black. These colors were designed to be intense enough to reflect the white of the eye, plus making the iris deeper without detracting from the eye makeup around it. Now this formula has been changed to be thinner, yet stronger, enabling several coats to be applied without "beading," plus making it possible for two colors to be worn together to achieve vibrant peacock looks for evening as seen on the far left.

NEW LOOK FOR MASCARA

Now you can wear two or even three colors on your lashes with Estée Lauder's new formulation for Lustrous Roll-on Mascara, *far left*. If eyes are small, wear a light color at lash base, darker at the tip to give the illusion of a bigger eyelid. For evening, touch Raven Black to lash tips, when overall color is Wild Berry (deep mauve) or Green. Colored mascara is more flattering to blondes and older women than black, while pale lashes look more natural wearing Tawny Lynx (yellow-brown). *Near left*: Part of the look this fall, the shimmery allure of eye makeup with kohl.



KEITH TRUMBO

1. The perfect day shoe—

the open-toe slingback—neat, classic, and a surprise of rose-brown lizard, \$75, Shoe Biz, at Henri Bendel. Tights: Prestige by Magnet Mills.

2. The bag of the year—

the soft, squashy little clutch in suède or reptile—texture is key! Snakeskin, \$95; rust suède, \$55. By Morris Moskowitz. Both, at Bergdorf Goodman; Neiman-Marcus.

The must-have accessory—a pin or clip—to hold scarves and mufflers, to stick on a beret, at the waist of a skirt, on a dress. The newest—carved and colored, with an Art Deco feeling....

3., 4. Pale-grape beehive pin (\$3); two-tone clip in navy and red (\$4). Both, Peter & Peggy for P.C. Designs, at Bloomingdale's. . . . 5. Stripes on a smooth sculptured oval pin by Ann Pearce for La Crasia, \$7.50, Henri Bendel. . . . 6. Tootsie Roll twist—the bar pin, by P.C. Designs, \$4, Bloomingdale's.

7. The beautiful suède day shoe—

duky rose, with an open toe, openings on the side. By Isabelle of Madrid, \$44, at I. Miller Galleria.

You can't have too many pins!

8. Two-toned pin split by a golden zigzag. Trifari, \$8, at Bloomingdale's. . . . 9., 10. Blue with geometric carving (\$3); chunky carved rust pin (\$4). Both P.C. Designs, at Bloomingdale's.

SEPTEMBER

FINDS



Earring finds—because it's pretty to catch a glimpse of color as hair moves.

1. Carved silvery squares. From P.C. Designs, \$3, Bloomingdale's. . . . 2. Chunky, amber-y circles, gilt in the center. By Trifari, \$8, at Bloomingdale's. . . .

3. Side-striped—two-tone rectangular pin in orange and brown. P.C. Designs, \$3, at Bloomingdale's. . . .

4. The perfect small clutch—a crush of green suède; smooth polished "tortoise" rim. By Bagatelle, \$50, at Saks Fifth Avenue.

Bar pins. . . . 5. Ribbed "carnelian" with a band of grey by Alexis Kirk, \$6, at Lord & Taylor. . . . 6. Thick

leafy blue carvings on a bar pin by P.C. Designs, \$4, at Bloomingdale's.

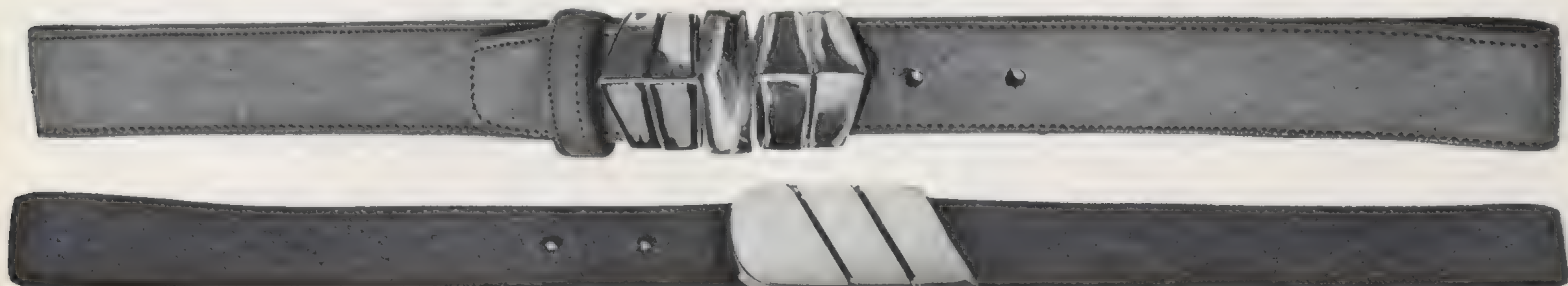
New-fangle bangles—smooth and carved, solids and stripes in warm wonderful textures, muted colors . . . especially great with furs....

7. Carved circle bangles in brick-red and raisin. By Catherine Stein, \$6 each at Henri Bendel. . . . 8. Five with a twist—raisin, gun-metal, and brick bangles from Alexis Kirk, \$5 each, at Lord & Taylor. . . . 9. Wide cuffs

in natural colors and textures: three with horn stripes, \$6 each, at Bloomingdale's; the wood-color wide cuff, from Willie Woo, \$2, Macy's. . . . 10. The smoothest—in red-white-and-black stripes: an outside circle (\$12.50); and an octagon (\$7.50). Bijoux Lanvin, Saks Fifth Avenue.

11. Carved in green—the bar pin from Alexis Kirk, \$6, Lord & Taylor.

The thin, interesting belt—the basic belt—grey suède with a marvelous buckle. Below, two versions. Silver-buckled, *top*, by Barry Kieselstein, about \$190, at Georg Jensen. . . . With a gold-color "blind closing," *bottom*, by Morris Moskowitz, \$16, at Bonwit Teller; Garfinckel's.



the bangle...the interesting textures...the richer, deeper, off-beat colors.



The show-stopper! *above*: **Bill Blass's** dolman-sleeved blouson dress in swirls of silver-and-black cut chiffon-velvet—easy everywhere and cut to show the prettiest line of throat. Of viscose and silk. About \$555. At Saks Fifth Avenue.

The covered dress everybody loves best, *right*: the *bare* covered dress—**John Anthony's** thin, silky white jersey dusted with rhinestones, opened almost to the waist. Of rayon and silk (Jasco Fabrics). About \$535. At Saks Fifth Avenue. Lois Chiles' hair, these four pages, combed by Franklyn Welsh. Makeup, Way Bandy. Other stores and accessories, both pages, next to last page.

THE LONG,
COVERED DRESS AT NIGHT...
WORN BY LOIS CHILES

Knockout!

On these four pages, the dress you want for big evenings this year. The long, covered dress that's sleek and fluid on the body. In the most sophisticated colors for evening—black, white, silver—the feeling of Art Moderne, the look of today...The look throughout Saks Fifth Avenue this month—part of their 50th anniversary celebration....







Covered with dazzle, *above*: the bugle-beaded cardigan by **Hubert Latimer for Mollie Parnis** in black, silver, and gold. Light as air over a two-piece pyjama in black silk chiffon—drawstring peplum top, billowy pants. Of Kabat Textile fabric. About \$1,475. At Saks Fifth Avenue. Other stores, see next to last page this issue. All accessories, next to last page, this issue.

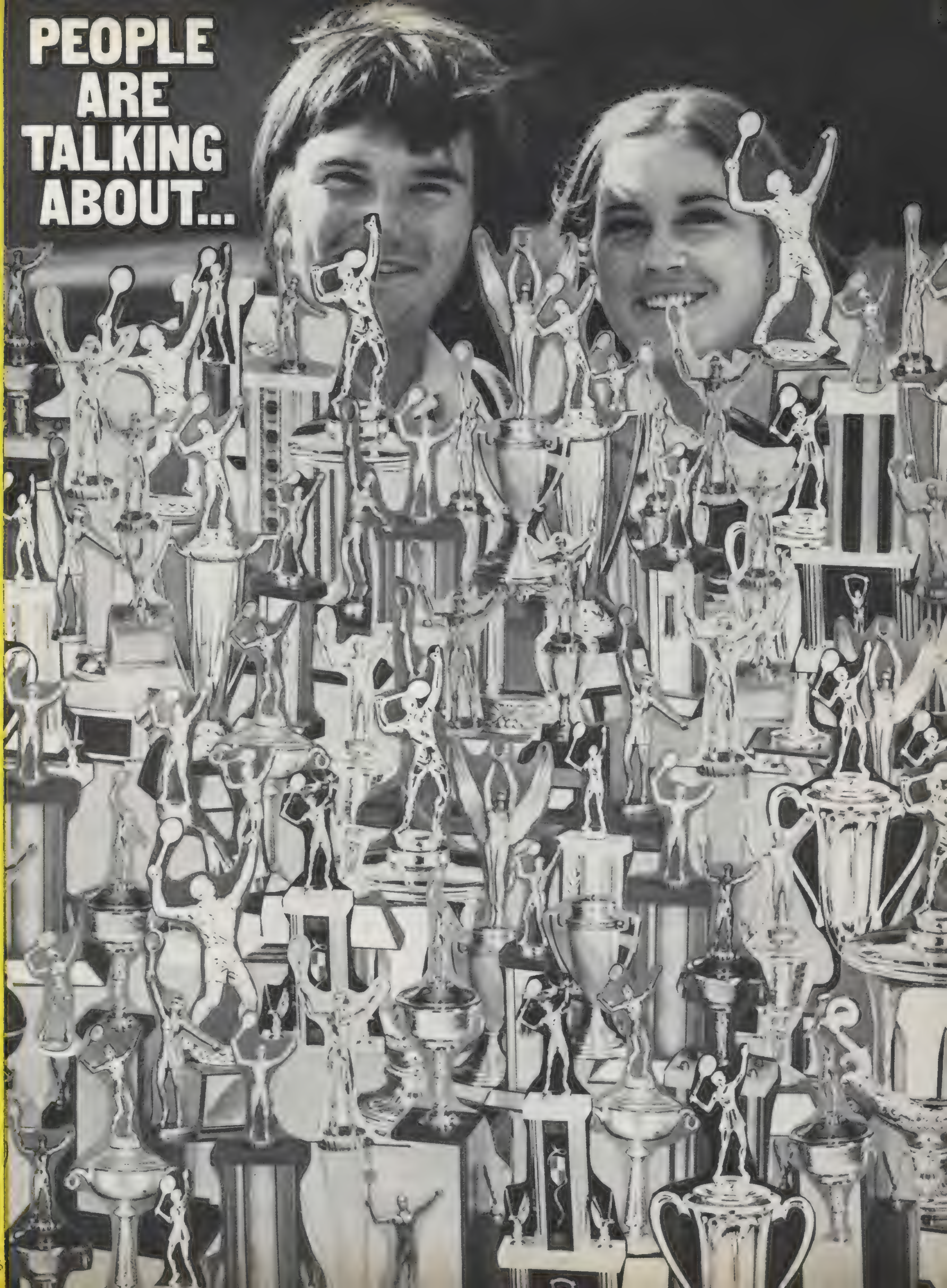
The dynamite look of long, slinky black, *left*: **Ingeborg's** silky jersey dress—narrow falling, with a soft cowl neck, small cap sleeves. The perfect dress for showing jewels . . . and a beautiful length of back. Of Chinon. (Beaunit fabric). About \$165. At Saks Fifth Avenue.

COVERED AND BARE—
THE LOOK AT NIGHT...
WORN BY LOIS CHILES.

K

nockout!

**PEOPLE
ARE
TALKING
ABOUT...**



PEOPLE ARE TALKING ABOUT . . . **Dr. Demento** and **The Roto Rooter Good Time Christmas Band**. Demento, a most proper name for these times, is a top-hatted, tailcoated, Medusa-tressed L.A. D.J., his radio show now going national, who pushes the rare, the unobtainable disc, tape, with the restorative hilarity of a man who knows that laughter doesn't solve but it can help. Most popular Demento find: The Roto Rooter (not affiliated with the Roto-Rooter Sewer-Drain Service Co.) six-man group (they started out on L.A. street corners), who out-zany Demento, make music into a nihilistic experience while somehow letting you hear the sanity in the wild, antic, improbably familiar, addictive pop/classic sounds they sing, play, almost annihilate.

PEOPLE ARE TALKING ABOUT . . . The upcoming **New York Film Festival** (Sept. 27-Oct. 12), an all-out smash-bash at Lincoln Center, of wondered-about movies still unreleased to the general U.S. public, oldie films that have become legends, tell-all forums. And some nights there are more wig-big names in the house than on the screen, a real rowdy-dow of notables. Definitely scheduled for viewing this festival season, a French foursome of supercomers: Resnais' **Stavisky** (star Belmondo is to show in person), Malle's *Lacombe Lucien*, Bresson's *Lancelot of the Lake*, Rivette's *Céline and Julie* (one hour of tedium plus two hours of giggling delight). The throbbing question: will Fellini's **Amarcord** show? It's the most talked about, sought-after new movie in Western Europe. . . . This curious phrase, from a lexicon of prison lingo recently gathered into a startling pamphlet by the New York State Department of Correctional Services: "ice short ice." That means, "movies with lots of sex."

PEOPLE ARE TALKING ABOUT . . . British novelist **Jean Rhys** and her sudden emergence from almost a decade of inexplicable obscurity. Rhys, a long-ago actress, chorus girl, now at 79 living in "remote Devonshire," is disdainful of the whole pothier that

reprinting her fictions in the high-up thousands has caused. "I am trying to write a book. That is taking up most of my time," she says. Meanwhile the novels she's already written (earliest was in 1928) astonish American readers. Essentially her best are about one almost-lost woman in Paris, in London. *After Leaving Mr. Mackenzie*; *Good Morning, Midnight* (both in paperback) are the ones to read first. Rhys's novels are crammed with small, shrewd, womanly observations that go off like miniature time bombs, detonating enormous, wrenching revelations endlessly. . . . The top-pop crush in **Wally's**, a restaurant just west on 49th Street, off Times Square in Manhattan, where you feel that you and a rabble of headliners are in a pocket of one of those 1930's George Raft suits. Recently **Frank Serpico**, hitting that scene, was actually mistaken for Al Pacino. . . . The happy surge north by art lovers eager to revel in **The Exhibition of Archaeological Finds of the People's Republic of China**. It's on glorious view, until November 16, in the Royal Ontario Museum, Toronto. This is the trove ("Those bronze horses! Those jade suits!") that Paris, London adored; Kansas City, Washington, D.C., may get.

PEOPLE ARE TALKING ABOUT . . . **Eugene Fodor**, a Colorado-born, 24-year-old, horse/tractor-riding, midnight-haired stunner, who fiddled his way in Moscow to top prize—the first American-born violinist ever to do this—in the sacrosanct Tchaikovsky Violin Competition. Not since Texas' Van Cliburn took his First away from Russian piano-playing rivals, in '58, has anything like Fodor happened in the serious concert world. The classics groupies will be turning out in mobs when Fodor goes atouring this season. . . . The George Foreman-Muhammed Ali sock-'em, hit-'em in **Zaire** (the Belgian Congo that was) on September 24. For this champs' meet (George is the heavy-weight that am, Ali is the champ that was), the purse is the largest single payment ever to an athlete: a flabbergasting \$5,000,000 each. At \$250 a ringside seat for the main champ-deciding event, plus all sorts of other toing-and-froing tariffs and the possibilities of bedding down on watercrafts (hotel shortages), the glitter-flitter set are thronging Zaire-ward for what could be the international gala of the season.

PEOPLE ARE TALKING ABOUT . . . Saxophonist-composer **Gato Barbieri**, from Buenos Aires, who came to world Latin-rhythm fame via his skinny-dipping Latin-beat score for *Last Tango in Paris*. Now Barbieri is deliciously confirming his high-pop place with concert and club appearances, LP's—all as sexy as early Valentino movies. And that means he's Pied-Pipering a Latin "glide and stamp to the rhythms of" revival. So tingle-tangle to the tango; cozy your conga; and touch, touch, touch all the slinky, snare-you, sensual way. . . . **Black roses**, a new hybrid, adding a hot hooray to the language of flowers. . . . **American Folk Poetry**, a huge, far-ranging, ever-loving anthology compiled with native wit, by folklorist Duncan Emrich. It's as comforting as a pine-needle-stuffed pillow worked passionately in patriotic-colored wools entwined with the loved one's tresses. . . . The strangest shortage of all: there are no more "Private" signs to be found in the hardware stores of Eastern Long Island. . . . Victor Cahn's *The Disrespectful Dictionary*, a slender treasure book, which defines "Charades," as "n. See 'politics.'"

—LEO LERMAN



DUANE MICHALS

Actor Caan: He looks as if he could be a rodeo star. He is

"This ain't my hobby. The other's my hobby. I have to do that acting to pay for this," says movie star James Caan (above). So the steer-roper from the Bronx gets the Academy Award nomination (*The Godfather*) to make his fantasy lives come true. Audiences love him for his instant male appeal, his gangster/boy ("he's deep!") next-door charm: it's all there in upcoming films *The Gambler*, *Funny Lady*.



Rhoda: goes own-time this fall

Remember when Mary Tyler Moore's chum Rhoda (Valerie Harper, left) was a fatty, funny, wise-crack girl and then she lost pounds and became a pretty, witty, smart-talk woman—but always with heart? Marvelous result: later this month, she gets to show CBS-TV viewers what she can do with a show on her own. Title: **Rhoda**. Mondays, 9:30 P.M., EDT.

America's Sweethearts '74 Style

When Jimmy Connors (far left) met pigtailed Chris Evert two years ago at Wimbledon where both were on the superstar-boom in the tennis-everyone zoom, they began to date, typical American boy & girl style (she was 17, he, 19) over Coke, then volleyed their worldwide racquet romance via the telephone (some \$10,000 worth of calls) and finally bought the rings in Johannesburg, South Africa: hers, a specially mined, custom-cut weighty diamond; his, fashioned of elephant hair, accompanied by a ditto bracelet. When Chrissy and Jimmy became the World Champs at Wimbledon, last July, they told reporters that having a family's the most important thing in life. So it's wedding bells in Fort Lauderdale, come November. Meanwhile rewards along the love-and-money way include oodles of trophies (they're neck high in them, symbolically, left); becoming rich (together they're deep in the six-figure money); involvement in a fashion business for Chris; playing their spectacular games currently in the 1974 U.S. Open Tennis Championships, Forest Hills, N.Y., Aug. 28-Sept. 8, and being the newest American legend.

Dreyfuss: jaws to stardom

In *American Graffiti* Richard Dreyfuss (right) was the "good" boy who got in and out of bad trouble. In the prize-winning, Canadian-made *The Apprenticeship of Duddy Kravitz*, 25-year-old Dreyfuss is a trigger-nerved, 19-year-old Jewish on-the-maker who'd sell his own father to get ahead. He plays it virtuoso dazzle-razzle sauced with fast-talk charm. "I'm mad," he says, "about acting."



BY
LORRAINE
DAVIS

**The name
may
sound
anonymous,
but
Mrs. Ford
has a
strong self**

If a Ford is something reliable, not a luxury, serving millions of families, and made in America, then the former Mrs. Warren when she married Representative Gerald R. Ford, just before his election to the United States Congress almost twenty-six years ago, took on a name and a role as indigenous as Mom's apple pie.

Households in every town, city, and especially suburb in America are wived by Betty Fords, pre-liberated women of intelligence and talent who have accepted motherhood as an ideal, the fostering of a husband's career as a duty. They draw their self-image and satisfactions from their families, often not without cost to themselves—a price that they have paid willingly.

Betty Ford in 1948 cast herself as a Willa Cather heroine and gave total dedication to the part. Letting go of earlier, glitterier ambitions—careers in the spotlight as a modern dancer or fashion model, in the know as a merchandiser or editor—she chose instead to bid for success as the wife of a politician and the mother of four children. The results: joys, regrets, strains, rewards, and ultimately, almost ironically, a unique position in the public glare as a woman readied—by an unprecedented act of Congress—for the highest wifeship in the land.

A small, good-looking woman, (Continued on page 299)

**Mrs. Gerald R.
Ford**

HARRY BENSON

AS AMERICAN AS BETTY FORD





BY
SANDRA
McELWAIN

PEOPLE
ARE
TALKING
ABOUT

Insiders in Washington, friends who know her well, tell how they view Mrs. Gerald R. Ford

MRS. JOHN J. RHODES, wife of the minority leader of the House of Representatives: "The Fords have not let their new positions affect their friendships in any way, which is really quite remarkable."

MRS. JOHN BYRNES, wife of the former Representative from Wisconsin: "There's been a big change in her life, and she's enjoying it; but she's just the same friend she was twenty-five years ago."

FRANKIE WELCH, owner of a boutique in Alexandria and designer of many of Mrs. Ford's clothes: "I have never seen her upset or heard her complain, even about her constant pain. Her taste in clothes is remarkable; she knows her own style to a T."

NANCY HOWE, her personal administrative assistant: "She's the most special person I've ever known. She enjoys people so and wants to learn from them. I feel as if I should give her back my paycheck at the end of each month."

MRS. JOHN SHERMAN COOPER, wife of the former Senator from Kentucky: "People are always impressed by her pretty ways. You can always count on her to do her share."

YMELDA DIXON, a Washington news writer: "Everyone likes her. She's a very active, involved person with lots and lots of good, close friends. She seems to be happier and livelier now, and all geared up for the White House. With her there, the place certainly would be, instead of an iceberg, a more cozy, typical American home."

NANCY DICKERSON, Newsweek: "A Ford White House would be relaxed and casual, really heartland America where everyone has a good time..."

MRS. LESLIE ARENDS, wife of the Illinois Congressman: "I'll never forget the first time I saw her, when Jerry was a freshman Congressman, how beautiful she was, and I thought: there's a couple that's going somewhere, they can't possibly miss!"

PEOPLE ARE TALKING ABOUT...

Bette Davis was The Corn Is Green's movie Miss Moffat. Now she's the musical's. Right: Robert Mackintosh designs her—firm, feminine, 1910.

Angela Lansbury in Gypsy, 15-year-old hit roar again. Right: a Robert Mackintosh snappy design for "Rose's Turn."

Bernadette Peters, a hilarious cuddle/girl, is Mabel in Mack & Mabel. Left: a Patricia Zipprodt Mabel design—pastelly 1911-ish.

The return of the big Broadway musical

Gypsy, the Laurents-Styne-Sondheim musical saga of the most fearsome Mom in show-biz, Rose, was an instant Broadway wow (with Ethel Merman) in 1959. That also happened in London in 1973, with Angela Lansbury as Rose. And she's been doing it again during the 24-week pre-Broadway tour that culminates on Sept. 23, at the Winter Garden. • The Hello Dolly folks are at it again—Herman-Stewart-Champion-Merrick. This time they've scooped up Hollywood-early-days director Mack Sennett, his uninhibited funny-girl star, Mabel Normand, given them up to Robert Preston and Bernadette Peters, surrounded them with Keystone Kops, flying custard pies, Bathing Beauties, sent it all on a 14-week, triumphant tour: Mack & Mabel's at the Kennedy Center in Washington, Sept. 3-28, Broadway next. • Emlyn Williams and Joshua Logan wizarded E.W.'s The Corn Is Green from rural Wales to our American South, transformed his young hero into a Black and recycled his Miss Moffat into a Southern gentlewoman-teacher returned from the North. Albert Hague's set the show to tender tunes—which is how Joshua Logan's directing it—tenderly. Bette Davis sings, acts Miss Moffat (the musical's titled Miss Moffat); Baltimore gets to see-hear first, come Sept. 9, then an American tour for at least one year.

"Death In Venice"—Now a grand opera

Thomas Mann's 1912 novella Death in Venice became an exquisitely visual Luchino Visconti movie. Now Mann's masterpiece is a two-act, 24-scene complex opera composed by England's Benjamin Britten. America gets it October 18, at The Met—with superb British actor-singers Peter Pears (below right) and John Shirley-Quirk; its Covent Garden production (John Piper sets, costumes white on white on white), and a surprise Tadzio, the Polish beauty-boy who undoes von Aschenbach. First choice Bryan Pitts (below left), plucked from the N.Y.C. Ballet corps, dances the Pole to Sir Frederick Ashton's choreography.



MARTHA SWOPE



KEITH TRUMBO

The dance company sensation of the year

When a reporter greeted choreographer-dancer Eliot Feld after the opening of his new Eliot Feld Ballet with "boy wonder," Mr. Feld grinned, "But the boy wonder is no longer; I'm 31 now." True, but it doesn't show. The Feld way with ballet is more wonderful than ever. Special favorite: his new stamping, rocking, mystical, comical Tzaddik. Feld (left) in Tzaddik. Above: His enchanting company. Opens in New York October 26.



"Equus," this season's most shattering play

When Peter Shaffer's Equus (Shaffer wrote Five Finger Exercise, The Royal Hunt of the Sun) opened in its National Theatre production last year, London's Sunday Times said simply that with this play Shaffer "gallops to glory." Complex, multileveled, a tour de force theater work, this investigation of a sick boy, who (ritualistically?) blinds six horses he adores, transcends the pathological, plunges deep into the dark heart of our need to worship. Opens in N.Y., Oct. 24, with London's Peter Firth (right, with horse favorite, Nugger), directed by John Dexter, in his staggering original production.

Wish-you-were-here art

When Hofstra U.'s Emily Lowe Gallery showed some 2,000 picture postcards, including these (left), viewers reveled in their kitsch-y joys. Show comes to Manhattan's N.Y. Cultural Center, Sept. 13.





KEITH TRUMBO

Joseph Heller: His brilliant "Something Happened" is the novel of the '70's

Joseph Heller's first novel since his *Catch-22* (published in 1961, it has sold over 8,000,000 copies worldwide) will be issued by Alfred A. Knopf in October. (Vogue publishes an excerpt in our October issue.) Titled *Something Happened*, the book is just about (with the possible exception of Truman Capote's *Answered Prayers*) the most awaited American literary event of the decade. Heller (*above*) took his time writing it, says he had the title, the idea when he finished *Catch-22* but had to grow up to it. He grew up to it so brilliantly that *Something Happened*, if immured in a

cornerstone, could be read, in a hundred years, as the terrifying, authentic, painful history of one corporation man's paranoid life or as a basic image for the suspect way of life, the mad goings-on in America today. Says Heller, his runner's body relaxed, his eyes bright, inquisitive (he loves to question interviewers), his lived-in face aglow: "I didn't want to write another *Catch-22*. There's craziness there, as in *Catch*; but it's more in the nature of a strait-jacket. There's humor, but I've buried it. It's more a matter of irony—a man making a joke on himself."



The Ultimate Mystery

We can never learn the secrets inside the terrifying "black holes" in space; it seems visiting one would be a one-way trip. We only know that these strange sites could destroy our scientific knowledge or swallow up our earth itself

BY JOHN G. TAYLOR

EDITOR'S NOTE: *This enthralling subject, grabbing the imaginations of scientists and laymen alike, was first discussed by Dr. John G. Taylor in his book Black Holes: the End of the Universe? Professor Taylor, who teaches mathematics at London University, won First Class Honors when he was a student at Cambridge University. In the United States, he has twice served as a Visiting Member at the Institute for Advanced Study at Princeton University and was for two years a professor of physics at Rutgers University. Among his sheaf of scientific papers and books is The Shape of Minds to Come, published in this country by Weybright & Talley.*

The future will be with us sooner or later whether we like it or not. The major tools with which we will influence our future are being given to us by science. Yet life-determining science is still not universally accepted as an integral part of life. Some people rebel against the scientific approach as too cold and calculating and turn to mysticism in its various forms to satisfy their needs and aspirations. But few realize that science has now detected a phenomenon which could annihilate the very science that created it, not only as a body of facts and theories which correlate these facts but even as a way of understanding the world at all. This phenomenon is the black hole, the name given to an extraordinary and terrifying star which has finished burning all its nuclear fuel and begins therefore to collapse in on itself, since there is now no pressure from the energy in its interior fighting to push its way out of the star. Normally this collapse is halted by the natural resistance of the material of the star. But this is only so if the star is not too heavy—less than about twice the mass of the sun. If it is heavier, the star will collapse in on itself. As it does so, the velocity needed to escape from its surface to a great distance (known as the escape velocity) increases correspondingly, because the force of gravity on the stellar surface increases with the star's compression. We know, from innumerable experiments, that one cannot go faster than light. Ultimately the star will have collapsed so far that the escape velocity on its surface will be equal to the velocity of light. Nothing will ever be able to leave its surface from then on, since we know that nothing can go faster than the speed of light. Nor will anything be able to flee from the collapsed star at a later time, since then the escape velocity will be greater than that of light. From then on the force of gravity around the star will be too strong ever to be overcome. This site of no return, when the escape velocity is equal to that of light, is called "the event horizon" around the star; it forms a one-way membrane around the collapsing matter, allowing things in but not out.

As light is known to be attracted by gravity, once the star has collapsed so far as to trap all unwary travelers on its surface, it will also devour light. A beam of light shone onto a collapsed star will never be reflected from it; the star will look completely black. Thus the name black hole. Its blackness will extend all the way out to the event horizon; for a collapsed star twice as heavy as the sun, this would produce a black hole about four miles across.

We see that the black hole presents the ultimate mystery, for we can never find out what is happening inside it, at least if we stand outside. If we decide to take a gamble and fall into the collapsed star, we would indeed be able to do so, but once past the event horizon we would never be able to tell our scientific colleagues outside of our discoveries.

Our stay-at-home friends would observe, as they watched us through powerful telescopes from a safe distance, that our spaceship slowed down as it approached the surface of the black hole. We would never appear to reach the event horizon but seem to hover on its surface forever.

Indeed, if you could practice black-hole brinkmanship, time for you would be advancing a great deal more slowly than for those staying safely away. You would become almost immortal. This would explain how aliens might have visited the earth over long periods in the past, monitoring its development while they remain relatively unchanged.

The surface of the event horizon would actual-

ly be quite crowded; all other intrepid spacemen and their ships would be imprisoned likewise, as would the surface of the star itself. However, these images would all have darkened rapidly, and be very difficult to observe; a black hole may appropriately be renamed a "ghost star."

To the outsider, then, a collapsed star never collapses beyond its event horizon. But why worry about what happens inside the event horizon if the star never appears to us to get there? The reason for concern is the knowledge given by our understanding of the forces at work on the collapsed star. We can predict a future scenario for the curious-minded attempting to penetrate the mystery behind the event horizon. They will fall to the center of the black hole in a very short time—less than a thousandth of a second for a star twice as heavy as the sun—and be crushed out of existence by the infinite force of gravity there.

The fact that the falling spaceman experiences in only a few thousandths of a second what his distant friends think occurs over an infinite amount of time is only one of the bizarre features brought about by the distortion of gravity. The formation of the one-way membrane around the collapsed star is another. This all fits in with Einstein's geometric theory of gravity, namely that the force of gravity round a massive body distorts the space and the time near it. If the object is heavy enough, the curvature of space is so extreme as to pinch part of it off completely, so producing the black hole—a portion of space partly separated from the rest of the universe.

This understanding of the distortion of space and time caused by gravity enables us to outline the experience of spaceman falling to the center of a black hole. If he falls head first, then his body is stretched to ever-increasing length while his breadth decreases faster in such a way that his total size is reduced. This stretching and squeezing continues as he falls closer and closer to the center till his skeleton can stand it no longer, and he dies. What is left of him is a long rod of pulped bone and flesh which vanishes as it reaches the black hole center.

It is this vanishing of crushed spacemen and other objects which gives science so great a problem. The laws of physics upon which the prediction of the formation of black holes was based require that matter does not disappear. But once a black hole is created by the collapse of a star, the matter of that star is forced to vanish rapidly at its center, taking with it the space and time it has distorted.

Space, time, and matter are destroyed at the center of a black hole, as science itself will be unless these quantities can bubble up somewhere else. They might be able to do so if the collapsed star were spinning around its axis, as most stars actually do. Matter falling into a rotating black hole may fall through the center into another universe altogether which then opens up to the falling material. It may even make the reverse of a black hole in this other world—or a "white hole," an object in which matter bubbles out of some very special region in space—a mysterious fount of energy. Where it comes from is impossible to determine with our present understanding. It has been suggested that distant and energetic galaxies called quasars obtain their energy from white holes at their centers and are pouring energy into our world from other universes.

The galaxies of our universe are racing away from each other, sometimes at speeds close to that of light. What started them off is best explained by the Big Bang theory, which holds that all matter was originally one blob which suddenly exploded into the bits that are now

being seen as the galaxies receding from each other. What better conclusion than that it all started as a white hole, from someone else's universe?

Falling through spinning black holes and bubbling up elsewhere as white holes may save matter from destruction in some cases but it cannot in all; even from a spinning black hole the matter of the initial collapsed star is destroyed. We can only escape the concomitant destruction of space, time, and even the laws of physics at this central inferno if we use the event horizon as a shield to hide behind.

We might consider at this stage if we are not being a little premature in being worried about collapsed matter, since there may be no such thing. There is, however, a great deal of indirect evidence that there are many black holes in space—partly from the need for many heavy stars to have existed at an early stage of our universe so as to have created the right proportions of chemical elements we now observe in the stars, partly from studies of the total mass in galaxies or clusters of galaxies, and partly from the after-effects of explosive heavenly processes emitted as gravitational radiation. Estimates have even put the amount of dead matter in the universe as high as 98 percent. We are lucky to be on a piece of living matter.

Recently there has been some very strong evidence for a black hole in the constellation Cygnus, with up to thirty other good candidates. Theoretically, one could be much closer to home (even possibly at the center of the sun, thereby explaining some previously inexplicable phenomena occurring there). One may even have struck the earth—causing the Tunguska "meteorite" catastrophe in Siberia at the beginning of this century—and be at its center now, devouring all around it. Luckily, as it is very likely only the size of a single atom, it would take millions of years to swallow the whole earth.

Scientists are worrying about an even worse catastrophe, called a "naked singularity" because it is formed by a star falling in on itself in such a way that no one-way membrane is formed around it to hide from our eyes the horrors of ultimate destruction at its center.

We cannot now take the coward's way out, since there is no event horizon to hide behind. Whereas time travel is possible only inside a spinning black hole, provided it is large enough to prevent us from being squashed to death, it can be obtained anywhere outside a naked singularity. We can go on time voyages, and so make many copies of ourselves. For going round one of these objects once will bring us back in time, to meet ourselves setting out on our circular trip. But then the world is bizarre, for which of these copies is the real one, if any?

It would be comforting if these regions in which gravity becomes so strong as to annihilate all about it would always be hidden from our gaze by an event horizon around them. It was even suggested the "cosmic censor" benevolently provided these one-way membranes to keep us from damaging ourselves. In other words, we suspected that the laws of physics did not allow the creation of these naked singularities, even though we could not see why.

It would indeed be a terrible universe to live in if there were a naked singularity in the heavens. None has been found, nor do we know exactly what to look for. But the very possibility of its existence should make us pray for its non-appearance. Even now, with black holes very likely in our galaxy, threatening ultimately to swallow us up, our ordered existence cannot continue for ever. ▽

PEOPLE
ARE
TALKING
ABOUT...

Walk-in sculpture: DUBUFFET'S FANTASY

BY BARBARA ROSE

Art lives inside more art at "Villa Falbala," the most extravagant creation of France's ebullient and inventive sculptor Jean Dubuffet

In the French hills in the farm country not far from Paris rests the "Villa Falbala," the latest, perhaps the greatest, and certainly the most ambitious creation of France's leading avant-garde artist, Jean Dubuffet. The inventor of *art brut* (roughly "raw art"), Dubuffet found freshness and vitality in the naïve art of the urban masses—in graffiti, street drawings, and other spontaneous effusions of primitive creativity. In *art brut* Dubuffet felt he could regain the authenticity of crude expression—a creative reaction to the prevailing Parisian over-refinement and sophistication, which struck many as simply decadent and devitalized.

Despite his espousal of *art brut*, a theme on which he has written at length, Dubuffet himself is hardly a primitive. No Douanier Rousseau, he has a polished wit, urbane manner, and intellectual brilliance that oddly contrast with his deliberately pedestrian wardrobe and furniture. Energetic, Dubuffet maintains several studios: a small one in his Paris apartment; a larger one on the outskirts of Paris, where he works on the maquette for the great sculptural environment he is making for the Place de la Défense; a giant atelier in Vincennes, housing the costumes, scenery, and props for his theater piece *Coucou Bazar* (presented first at The Solomon R. Guggenheim Museum in New York in 1973); and, finally, the studio adjacent to the "Villa Falbala," which contains works related to the fabulous villa. Here are housed the molds from which the irregular shell of the "Villa" were formed and here are the many studies for Dubuffet's great architectural undertaking.

Painted in white epoxy, the "Villa Falbala"—or "Frilly Villa" as it is loosely translated—can be washed down easily. As a modern man, Dubuffet thinks of practical matters like upkeep. But despite his seeming acceptance of the conditions of modern life, Dubuffet is in many ways a reactionary against the Machine Age. His grotesque figures reveal how man and nature have been deformed by the de-humanizing hardness of the urban environment. Demonstrating how the Industrial Age levels man and nature, reducing people, houses, and landscapes to the same neutral substance, he paints and sculpts the human figure, plants, and trees (and even dogs and babies, in *Coucou Bazar*) in the same angular, anonymous style, making them indistinguishable from one another in form, textures, and color.

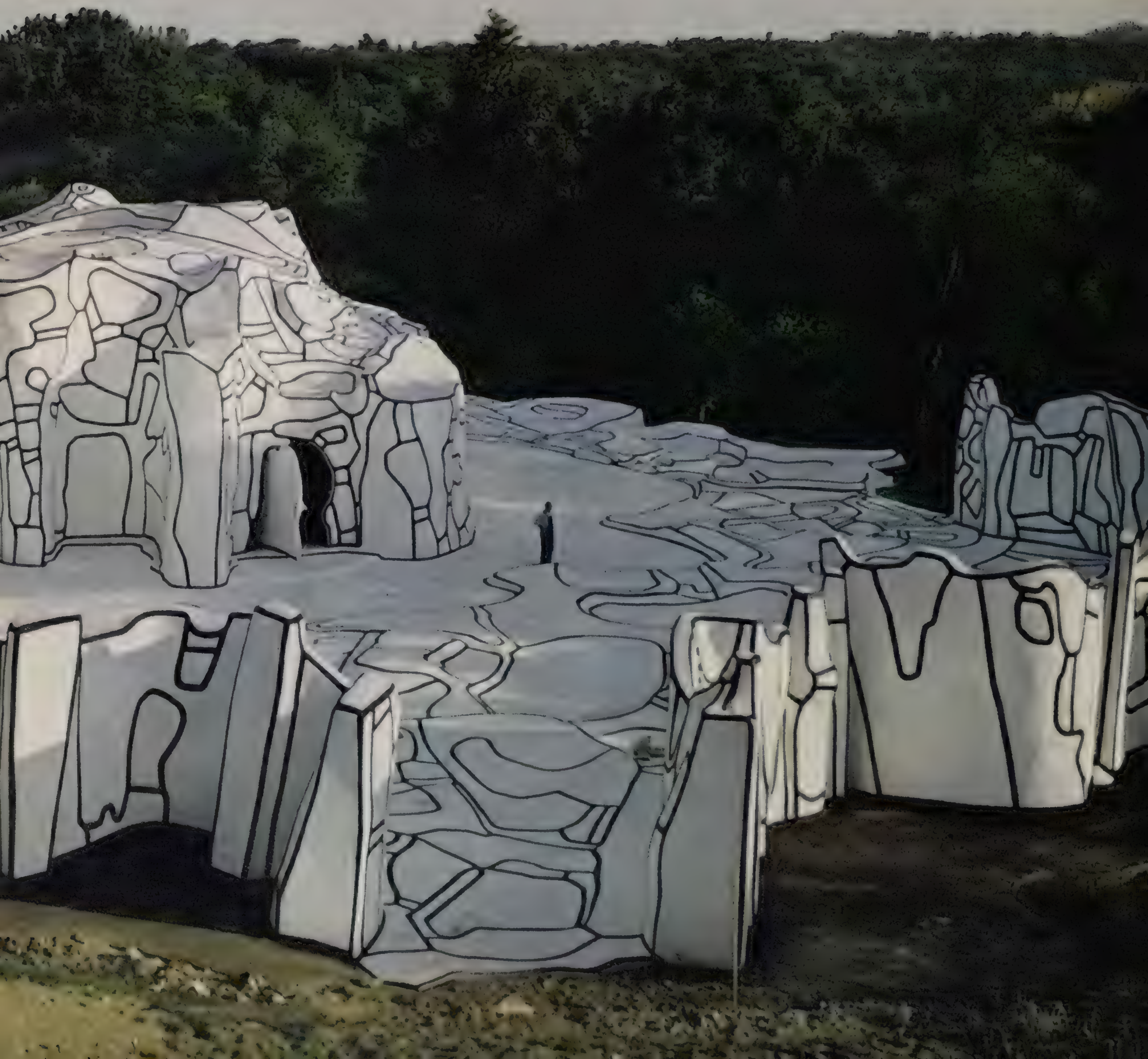
No one will ever live in the extravagant and extravagantly expensive "Villa Falbala." In fact, the "house" was designed to display Dubuffet's major environmental relief, the "Cabinet Logologique," an infinitely complex bas-relief reminiscent of the obsessive carvings of the primitive Maoris. In a sense, the "Villa" is the house of the *Hourloupe*, a fantastic creature invented by Dubuffet that populates all his recent works. Born of graffiti, risen from the streets, the *Hourloupe* represents modern man who, although grotesquely deformed, continues to struggle against the assaults of technology to maintain his humanity.

Right: In the countryside outside Paris, a sculpture as big as a house: in fact it is a house, but Jean Dubuffet's "Villa Falbala" houses not people but other Dubuffet works of equal impact and wit.

On page 172: Jean Dubuffet's view of New York and of art in America.



HOUSE







THE ART DECO LIFE

of designer
Karl Lagerfeld
—whose
Paris apartment is
a showcase for his
1920's
masterpieces



Karl Lagerfeld, above, is a young fashion designer whose special talent is to invoke the mood, the glamour of the 1920's and '30's—combining it with the ease and dash of the 1970's. The clothes he designs for Chloé, a top-flight Paris ready-to-wear house, are enormously pretty, feminine, alluring. ... His passion for the 1920's doesn't stop at the drawing board. He loves, and collects, furniture, paintings, and objects of the Art Deco era, lives surrounded by them—in the Paris apartment shown on these four pages. All the rooms are in tones of white, cool or warm: one, a creamy white named for an Auvergne cheese—*crème de cantal*. Floors, black or dark brown: "They show off my Art Deco pieces like diamonds in a Cartier showcase." (More, next page.)

Left: "Shell" sofa, armchairs, and pouf, in heavy ivory satin and gold lacquer—from a house decorated by Elsie de Wolfe, about 1930. Lacquered screen by Eileen Grey, about 1924. Painting, and two vases in silver bronze and black lacquer (1928), all by Jean Dunand. Right: Stainless-steel bed by Prinz, covered in rust-red satin specially woven in Lyons. Mirror designed by Grould, a brother-in-law of the couturier Paul Poiret. Standing lamp in bronze and Bakelite by Brandt and Dunand.



LIVING WITH ART DECO

...mixed, enchantingly, with contemporary *luxe*...
in Karl Lagerfeld's Paris apartment

Karl Lagerfeld found his Paris apartment two years ago, in an eighteenth-century house on the Place St. Sulpice. It had noble proportions, 15-foot ceilings, and no bathroom. Since then, he has remodeled it completely—he's also an architect *manqué*—preserving the handsome lines and lofty ceilings, but adding the superbly-equipped bathroom shown here, installing every other modern luxury and amenity, and rearranging the flow of space between rooms. . . . Now, the apartment is a frame for his marvelous Art Deco collection, and a serene, luxurious background—"a poetic atmosphere, out of reality"—for his private life.

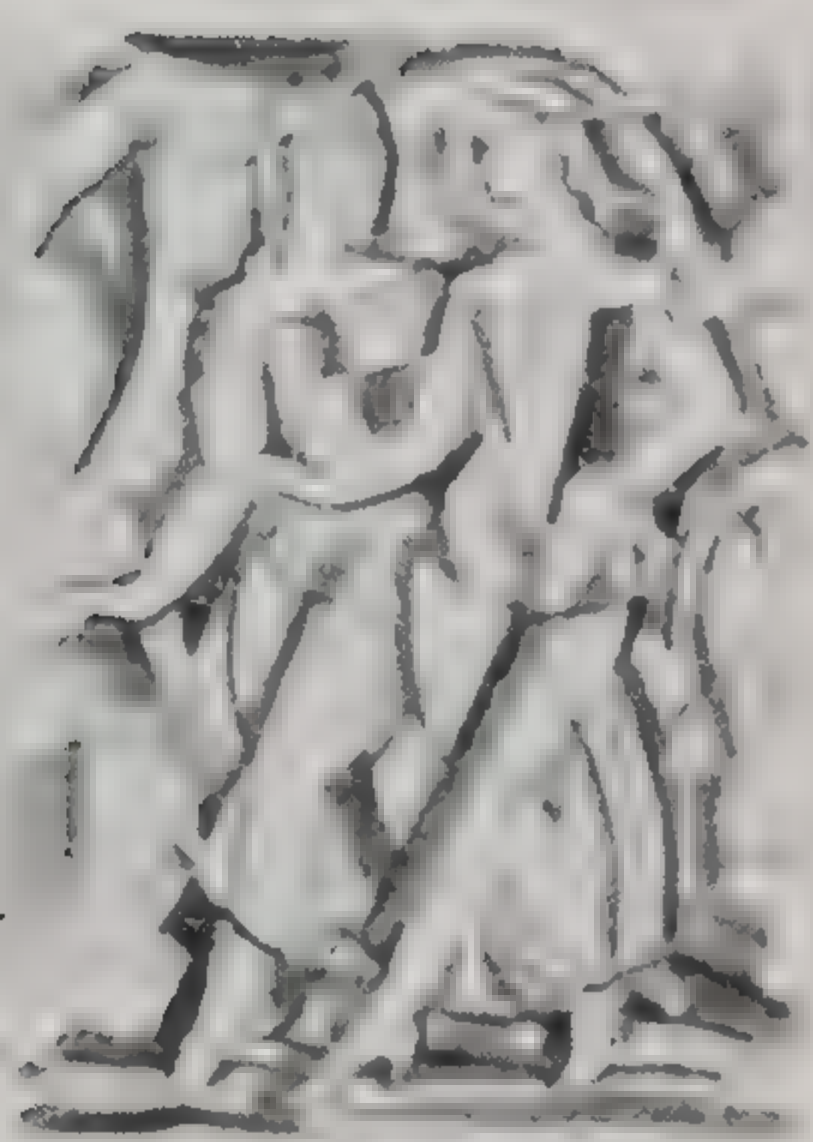
This page, top: Bronze mask with silver hair, on a triple onyx pedestal; by Kelety, 1925. ("For me, the whole '20's, everything is in that face," said Karl.) Two vases in rust, coral, and black lacquer by Jean Dunand, 1927. All, reflected in a huge lacquered-mahogany table, also by Dunand.

Below and right: The bathroom—1974 luxury, efficiency; Art Deco touches. . . . Modern bathtub and washbasin in grey marble and mirrors. Modern mirrored dressing table by Compagnie des Arts, on which stands an Art Deco vase. 1920's lacquered armchair. Rug by Robert Delaunay. . . . On the black leather massage table, Karl has a massage three or four times a week. He also exercises regularly to keep fit—"I am terribly disciplined about it."



About his apartment, Karl said, "It's more an atmosphere than anything—it is *poésie*, a dream. Rooms are interchangeable; one can watch television in the bathroom, receive friends in the bedroom, as in the eighteenth century." ... In all the rooms, the quality and clarity of light are extraordinary—because of the immensely high ceilings, the walls in tonalities of white, the tall windows hung with sheer white nylon curtains. On the south side where the light is strongest, Karl has hung double curtains—so the famous light of Paris is diffused through two thin-nesses of creamy ivory-white. "I love to open the tall double windows and let them float," he said.

This page: Karl's study-workroom-library—shown also on page 277. Here the white walls have a slightly greenish cast, to complement the brown-and-beige velvet upholstery on the low 1930's daybed (by Roux-Spitz), and two armchairs of the same period, by Lurçat. The fabric design (by Helene Henry) came from a document of the '20's; the velvet was specially woven for Karl in Lyons. Mirrored bar and chrome bar stools—unsigned, but "of the *époque*;" reflected in the bar are Karl's 1974 stereo and video. Over it hang two drawings by Butaud. ... Another enchantment in the apartment is scent—a perfume created by Karl, and soon to be marketed. He sprays it around constantly: "Having a nice smell is as important as the light, the furniture—as everything."





The New York Collections

American Casual

Dressing to the Life...

When your life is more out-of-the-city than in—when in-and-out-of-a-car is a way of life—then what makes the most fashion is what makes the most sense.... Here, the most: sixteen pages of super new casual clothes for day—and night, beginning with the best new tops for pants...

The coziest jacket, far left—**Bonnie Cashin** for **Philip Sills'** puff of greige mohair, under which you could pile on a couple of heavy sweaters and tie shirts and neckties tight for space. Matching leather pants. Mohair-and-wool mufflered jacket, about \$275; pants, about \$165. Saks Fifth Avenue; B. Forman; Nan Duskin; Garfinckel's; Dayton's; I. Magnin.

Great get-around clothes, whatever the weather, left, by **Rena Rowan** for **Jones-New York**—tweed-lined poplin rainjacket with a nice easy swing to the back, and matching tweed pants. Wool-and-polyester jacket, about \$118; pants, about \$42. Bloomingdale's; Hutzler's; Higbee's; Hudson's; Swanson's; Bullock's. Corum watch, Van Cleef & Arpels.

Turned out for wind, for weather, for a dash into town, opposite: **David Crystal's** beige double-knit jacket and pants. And the perfect casual all-weather coat—the classic beige raincoat with a button-out checked liner. Polyester-and-wool pants suit, about \$72. Altman's; Kaufmann's; Hutzler's; Montaldo's; Jordan Marsh, Florida; T.A. Chapman; Dayton's; Harzfeld's; Battelstein's. Dacron-and-cotton raincoat (polyester lining), finished with Zepel, by The Alligator Company; about \$110. October, Bergdorf Goodman; Marshall Field; I. Magnin. All accessories, next to last page. Good color for pales, good care for lips—**Germaine Montell's** Super-Moist lipstick in a shade like Ginger Red. Make-up, here and throughout, **Gloria Natale**.

(ARTHUR ELGORD)







Key! The longer, easier, oversized jacket—the top for skirts, for pants... for cars!...The under-jacket life, *left*: shirt-and-skirt dressing from **Company 5**—the pretty, feminine thing of a pale pink satin shirt over a classic tweed skirt in deeper pink. Polyester shirt, about \$38; wool-rayon-acrylic skirt, about \$58. Gimbel's East; Nan Duskin; Kaufmann's; Sakowitz; May D & F; Liberty House, Hawaii.

The New York Collections AMERICAN CASUAL

Dressing to the Life...
The best look
of tops and skirts

Jaeger's oversized jacket in grey-white beige wool tweed, *left*, with an ease and snap that says you're going to wear this for a long, long time—over pants, over skirts (this—Jaeger's grey wool flannel). Jacket, about \$170; skirt, about \$52. Both, Altman's; Kaufmann's; Higbee's; O'Neil's; Hudson's; Sakowitz; I. Magnin. All accessories, next to last page.


The top jacket, *opposite page*...the oversized jacket in fur—**Calvin Klein's** terrific fox topper for Alixandre in a new shade called brandy; over his tweedy-knit sweaters in rust and green, and bias tweed skirt. Dyed Norwegian fox jacket, about \$2,000; Orlon-and-mohair turtleneck, about \$20, and cardigan, about \$32; wool-and-acrylic skirt (Fabric by Woolmark Corp.), about \$66. All, Bloomingdale's; Jacobson's; Bonwit Teller, Chicago; I. Magnin. Corum watch, Van Cleef & Arpels....With this kind of warm, rusty coloring, you want makeup colors in the same mood—two that are: Etherea's Orange Umber lipstick, Cocoa cream blusher. Makeup, Gloria Natale.

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AMERICAN CASUAL

Dressing to the Life...
the pulled-together look of
skirts and tops

Key this year: the skirt that moves... a toned-in top with it—handy-to-have separates that work as the easiest kind of suit (than which *nothing* is handier!). ...The jacket and skirt that work as a suit—**Donna Karan for Anne Klein's** houndstooth-check skirt in eggplant and grey; *right*, with a pleat down the front ...and terrific eggplant leather jacket, supple as a shirt, over a cashmere-soft beige polo sweater. Woolmark skirt, loomed in America, about \$112; jacket, about \$180. Bloomingdale's; Kaufmann's; Higbee's; O'Neil's; Hudson's; Swanson's; Neiman-Marcus; Frost Bros.; Makoff. Corum watch, Van Cleef & Arpels; other accessories, both pages, next to last page. Hair, this page, Howard of Vidal Sassoon.



Tiktiner's sweater and skirt that work as a suit, *near right*—the kind of snappy, casual look that everyone's always looking for. Here, in seafoam green, the tweedy wool knit cardigan, heathered wrap skirt, and—peeking out at the neck—a matching printed silk scarf. Sweater, about \$85; wool-and-viscose skirt, about \$110; scarf, about \$40. At Bergdorf Goodman; B. Forman; O'Neil's; Marshall Field; Neiman-Marcus; Neusteters; Makoff; I. Magnin.

...the two-piece dress that works as a suit, by **Jeannene Booher for Dalani II**, *far right*—dark-green jersey skirt and roomy hip-banded blouson top striped in red. Wear-Dated turnout, of Acrilan acrylic and polyester. About \$68. Bonwit Teller; Jordan Marsh, Boston; Hutzler's; Kaufmann's; Sakowitz; I. Magnin.



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AMERICAN CASUAL

Dressing to the Life...
the quick and
easy coat looks

Coats with pants, coats with dresses, or—most casual—just a light little jacket with pants—however you put together your look, the easiest way is with pieces that come together....The longer coat for pants, *right*—**Ginala's** great line of oversized balmacaan over leaner matching pants, in grey/blue Harris wool tweed. Coat, about \$230; pants, about \$55. Mid-September, at Lord & Taylor; Balliet's; Neiman-Marcus; I. Magnin.

The coat with its own dress, *above left*: **Sandy Kayne for Stephan Casuals'** straight-falling plaid in navy, beige, and white faced with navy, over a dress of navy knit. Pull on your hat, your muffler—1-2-3 dressing! Acrylic-and-wool coat; polyester-and-wool dress. Together, about \$158. Bonwit Teller; Jordan Marsh, Boston; B. Forman; Kaufmann's; Hutzler's; Rich's; Frost Bros.

All-out casual, *left*—**Judith Luscher for Schrader Sport's** camel-and-grey plaid shirt-jacket with the ease and snap of a lumberjack's, and matching grey flannel pants. To keep the line going: tones of grey all the way—a lean cable-knit crewneck, soft knitted gloves, tweedy knit muffler. Woolmark jacket, loomed in America (Brooks Woolens fabric), about \$72; wool-and-acrylic pants (Wedgmoor Fabrics by Woolmark Corp.), about \$48. Bonwit Teller; Joseph Horne; Jackson Graves; I. Magnin. All accessories, next to



The New York Collections

AMERICAN CASUAL

Dressing to the Life...
the easy
polish of a pants suit

When you think about buying pants this year, think pants suit—instant pulled-together! . . . Tiny-check wool knit, *left*, from **Kimberly Knitwear**—black-brown-white jacket and narrower pants, black stock-tie shirt (we tied it again with a print scarf). If you've been looking for one super day-in-day out uniform, this could be it. Woolmark pants and jacket, knitted in America; knitted Trevira shirt. All, about \$195. At Bergdorf Goodman; Jordan Marsh, Boston; B. Forman; Kaufmann's; Higbee's; Hudson's; Stanley; Korshak; Frost Bros.; I. Magnin. Other stores, next to last page of this issue.

Ralph Lauren's smash one-button suit in heathered grey flannel, *near right*: trim little hip-covering jacket; the line of trousers coming down lean and straight—the perfect proportion of a classic pants suit. Of wool, about \$275. Bloomingdale's; Kaufmann's; Higbee's; O'Neill's; Sakowitz; I. Magnin.

Sherena for Teal Traina's answer to a thousand what-to-wear questions, *far right*—the smock-jacket pants suit in taupe gabardine—easy as jeans, but with a polish that's going to take you a lot further. Polyester-and-worsted jacket and pants and acrylic print shirt, not shown, about \$200. Lord & Taylor; Woolf Brothers; Balliet's; Sakowitz. All accessories, next to last page.

ARTHUR ELGORT



The New York Collections

**AMERICAN
CASUAL**

Dressing to the Life...
easy, pretty...showing legs
at night...

For casual restaurant evenings, pretty this year is a soft little two-piece dress, a suit with a touch of glitter—as relaxed as a pyjama, but how nice to see legs for a change.... The two-piece dress at night, *right*, from **Gene Berk for Paganne Too**—oversized overshirt and slim-falling skirt in a soft green knit printed with red and yellow, and looped at the waist with a black silk cord. Of polyester (self-sash, not shown), about \$138. Lord & Taylor, N.Y.; Stix, Baer & Fuller; Sakowitz; Neusteters; Bullock's-Wilshire.





Stephen Burrows' fluid little two-piece dress in green matte jersey, *left*: blouson top and touch-longer skirt—a pretty change of mood at night. Of rayon (Jasco Fabrics), about \$180. Bonwit Teller; Joseph Horne; Higbee's; Sakowitz; I. Magnin. Hair, here and opposite page, Howard of Vidal Sassoon.

Perfect restaurant-dressing, *right*, by **Jon Mandl for Richilene**—green-and-gold-glitter-knit "Chanel" suit with a beautiful green chiffon peplum blouse underneath, to belt with a braid of gold threads. Wool-and-metallic suit and polyester blouse, about \$225. Elizabeth Arden Salons; Nan Duskin; Walton Pierce; Balliet's. Hair, Maury Hopson. Accessories, both pages, next to last page of this issue.





Wrapped on the body, *left*—**Robert-David Morton's** surplice-top stretch chiffon pyjama in a tiny Bordeaux print with pink, white, green—as dressed as a dress, but more relaxed. Perfect for a curling-up kind of evening. Of Jupiter stretch chiffon, about \$198. Bloomingdale's; Lillie Rubin-South and West; Jacobson's; Stanley Korshak; I. Magnin. Hair, this page, Howard of Vidal Sassoon; accessories, both pages, next to last page.




The New York Collections

AMERICAN
CASUAL

Dressing to the Life...
the look of
a pyjama at home

...modern, attractive—the way to be dressed at night, whether it's your place or theirs, dinner for ten or backgammon for two.... The easiest evening, **left: Leslie Fay's** tiny-print knit pyjama in red and white on black—sashed shirt-jacket wrapped over pants, silky scarf wrapped at the neck and held with an Art Deco clip. Polyester pyjama, about \$58. At Lord & Taylor; Garfinckel's; Lillie Rubin-South and West; Higbee's; Stix, Baer & Fuller. Hair, Maury Hopson.



Sinuous, right—Gloria Castaldo for Rona's flow of silky rose pyjama, wrapped tight at the waist with a long fringed sash...a tiny crack of skin showing above. Of Qiana nylon, about \$75. Lord & Taylor; Hutzler's; Garfinckel's; Kaufmann's; Higbee's; O'Neil's; Hudson's; L.S. Ayres; Sakowitz; Frost Bros. This page: hair by Howard of Vidal Sassoon; makeup, John Richardson—who got his rose-colored palette from Elizabeth Arden: Hushed Rose lipstick, Bitter Burgundy blush.

Casual-sexy, opposite—Mario Forte for Rona's copper jersey pyjama that's just an oversized shirt over pants...if you owned it, you'd live in it. Of Nyesta nylon (self-belt, not shown). About \$78. Late September, Bonwit Teller; Hutzler's; Kaufmann's; O'Neil's; Jacobson's; Sakowitz; Frost Bros.; J.W. Robinson.

For all the little evenings that turn a little more than casual...a little more! **farthest right: satin jacquard pyjama from Pat Sandler for Pat's Place—**plum-on-plum checks, buttoned in glitter. Of acetate and nylon. About \$105. At Saks Fifth Avenue; Jacobson's; Swanson's; Sakowitz; Frost Bros. Hair, this page, Maury Hopson. All accessories, next to last page.

The New York Collections

AMERICAN
CASUAL

Dressing to the Life...
the easy-evening moods of
the pyjama



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By Jean Stafford

SOME ADVICE TO HOSTESSES FROM A WELL-TEMPERED GUEST

Perils of the dinner party explained, with details of a few outright disasters and tips to make you sure of success

My mother kept a memory book from the time she was ten (so I judge from internal evidence) through her first year of seminary, and now and again I browse through it, edified to learn of the social whirl Victorian children gamboled through and often envious of the etiquette that safeguarded them against vertigo.

The memorabilia are pasted into a bulging legal ledger bound in black calfskin; and imprinted on the cover in gold is my grandfather's name, Malcolm McKillop, followed by both "Esq." and "Att'y." The *omnium-gatherum* of souvenirs include report cards from grammar school: she was a whiz at Rhetoric; her Deportment was excellent; her Elocution was so-so; her Mathematics, poor. There are advertisements for "Pneumatic Bust Forms, Nature's Only Rival" and cures for falling hair: "Send three fallen hairs from your combings to Prof. J. H. Austin, the celebrated bacteriologist who will send you ABSOLUTELY FREE a diagnosis of your case. Enclose 2¢ postage and write TO-DAY."

Mother's teacher wrote "Very Good!" at the top of her essay on slang, which reads in part, "Some persons may ask what is the harm in using 'slang,' but there is a great deal of harm in it; for if a person would use it long enough, it might lead to swearing and from swearing to drinking and gambling and all from the use of a few harmless words as 'Rats' or 'Chestnuts.' Some young ladies think it gives them an air of smartness to use slang just as some boys think it is smart to chew tobacco."

There are letters written in the language of flowers (of botany, rather), and one in particular pleases me: "As you are the 'Pink' of perfection and the 'Blossoms' of May, I wish to tell you that my 'Heartsease' has been torn up by

the 'Roots' and the 'Pease' of my 'Holm' entirely destroyed since I began to 'Pine' for 'Yew.' I have planted my 'Hops' in you and now only live for the time when I may hear from your own 'Tu-lips' that I am your 'Sweet William' and not your 'Weeping Will-ow.'"

But most of the relics my mother cherished enough to keep were invitations to birthday, skating, dancing, or slumber parties, taffy-pulls, and sleigh rides. She lived in a very small town in Missouri; in the late 'eighties and in the 'nineties it had a population, I reckon, of fifteen hundred or perhaps fewer; and undoubtedly she saw her hosts and hostesses every weekday at school and at church on Sunday. But it would have been indecorous to issue an invitation orally. Master William Sweet requested the pleasure of Miss Pink McKillop's company "At Home from seven until ten o'clock" to celebrate his eleventh birthday.

The fine, formal Spencerian writing (calligraphy is all but gone; we write our love letters on the typewriter) was in a devoted parent's hand, and the author's hired girl delivered it in person to the recipient's hired girl who put it in the salver for calling cards on the marble-topped table in the front hall. Frequently the courier had only to walk next door or across the street.

The telephone has put a stop to such civility. These days the only invitations I get by mail are from George Plimpton, who appears to sponsor upward of 107 charities and causes and who offers me his hospitality on receipt of my personal check for sums ranging from \$25 to \$750. *Je ne réponds, jamais.*

I find it difficult to refuse an invitation I do not want to accept (but could, not being otherwise engaged) when it is delivered over the telephone; confronted by

this machine with its air of authority, bossed by a disembodied voice out of the blue that seems equipped with eyesight and therefore knows by my blush that I am lying, I am never convincing when I say I shall be away or that I am not free. Usually I document my lies so elaborately and specifically that I am caught out: "I'm sorry," I say. "I have a business dinner with my agent"; and, after a pause, hear, "Isn't your agent Jim Brown? He is coming here that night."

Or, if I have accepted because my mind has been on some alarming news I have just had about my sump pump and then decide that I *cannot* face the music and ring up at the last minute to cancel because, I do so languidly declare, I have a migraine or the suburban Karachi strain of flu, within twenty minutes of my perfidy I have a headache that could be equaled in intensity only by simultaneous frontal and occipital skull fractures—or I have a fever of 106° and, delirious, am babbling in Urdu. Such are the retributions meted out to those reared in the Calvinist persuasion, which does not countenance little white lies.

But how easy it is, if asked in a note, to reply that I am pleased to have been thought of, but I cannot come to the jollification. I am given time to consider whether I would perhaps like to go or that I don't want to go this time but might like to on another occasion and can leave the door ajar.

Our good friends, who know our predilections and our bigotries, our dietary eccentricities and our linguistic deficiencies, can, of course, be told the truth: it is possible to say, "No, thank you, I can't come because I am too cross."

If our friends are wise as well as good (or, indeed, if our rela-

"It's distressing to be seated next to a former husband or to an author one has just ridiculed in a review"

tionship is of recent origin and we are still only acquaintances but have hit it off straightaway), they will do us the kindness of telling us the guest list and the menu. Their courtesy is as much to their advantage as it is to ours; for, if we find ourselves seated next to a sworn enemy or a former spouse, at the very least, embarrassment will ensue; at the very worst, a Donnybrook Fair that will spoil the evening for everyone—unless everyone is malicious and likes that sort of thing.

As distressing as having an old husband or wife as one's vis-à-vis or an author whose book one has ridiculed without quarter in a review (or by whom one's own book has been even more heartlessly—and more unjustifiably—reviewed) is the experience of facing bouillabaisse if one is critically allergic to shellfish or of offal, the very sight of which gives one the whim-whams.

Do we eat, knowing that very soon we will erupt in shrimp-pink hives on a field of mussel indigo? Or, elevating our rising gorge, ingest the sweetbreads while we frantically try to fabricate an excuse to leave the table lest our own pancreas hideously insult the damask and Limoges—to say nothing of the eyes of our beholders? Or do we admit to our idiosyncrasy, thereby causing consternation in the kitchen while eggs are scrambled for us?

Another amenity, not absolutely *de rigueur* but most commendable and merciful, is that of stating both the hour of assembly and the one of sitting down to the first course. Hereby the guest who does not like (or, for reasons of health, cannot support) a prolonged season of preprandial drinks can time his arrival to coincide with the meal and in the meantime stay peacefully at home reading a good book.

I like the custom of presenting the very young of the household to the company before dinner, but I like them to return to their own quarters after a hail and farewell; for in their presence talk is necessarily inhibited (or should be), elliptical, and ultimately boring.

What are we to do with the impresario parent who calls upon his child to run through his repertory of song and dance or impersonations of Mae West or Grou-

cho Marx? And what, on the other hand, is to be done with the one who scolds his child for sulkily (and understandably) refusing to lend himself to such tomfoolery? If only Coventry were as actual as Siberia, we could send these unworthy sires and dams there to join married couples who quarrel in public, people who ask direct personal questions, those who recite compendia of dirty limericks (one dirty limerick is quite enough in a month of Sundays), and the ones who talk or eat noisy things (apples are the worst) at the movies.

I know—I mean, I used to know until I realized that every evening at her house was going to be a repetition of the one I had languished through before—a woman who believed so strongly in togetherness (the word had just come into vogue and in some radical-but-chic-circles was used as a synonym for "democracy") that if one were asked to dine *en famille*, that's what one did.

The first time I was asked, I assumed, pleased, that I would be alone with the hostess and her husband. Her husband was not present, but there were two or three other adults divided up among a parcel of hooligans in their nonage. The guests were persuaded to believe that this admission to the bosom of the family was a treat so winning that no one could object to sitting down at six o'clock to creamed eggs and carrot strips and to table talk dictated by an autocrat of eight, active in the Little League.

I was never quite sure whether evil or imbecility was this woman's ruling principle. At her larger parties, although her children were with us for only a few hours and did not sit with us at table, enemies did: across the table from a devout conscientious objector, she would seat a regular army man; she would rambunctiously—and I mean it—hurl together a non-English-speaking economist with a recent graduate of Sarah Lawrence whose sole interest was in metallurgic sculpture.

Her sergeant-at-arms (her husband absented himself from all her felicities) was her sister, a much divorced woman who wore her bloodied but unbowed id on her sleeve; and if the zone covered had been larger, she would have used a pointer in her lec-

tures on the strategems she had used in her campaigns on battlefields from Sacramento to Zagreb.

This sister courted controversy as if insolence were coquetry and pugnacity a kind of bittersweet charm. "You don't remember me," she would say to someone who did, but vaguely, and with vague, indeterminate displeasure; to someone else who had never thought of her in one way or another, she might say, "I know you don't like me." From this opening gambit she would go on: "I hear you have just got a dog. What do you know about raising a dog?" or "So you're just back from London. I loathe the English." It was not argument she wanted but a brawl to complain about to her analyst the next day.

Argument is an instructive and refreshing sport, but the cat-and-mouse game provokes only hysteria or retaliation ("I hadn't thought about it before, but no, I don't like you. Not in the least"); and, alas, it is nearly always the victim who loses his temper and therefore his self-respect and suffers the remorse and indigestion that properly should assail the aggressor.

In 1835, Thomas Walker, a London Metropolitan Magistrate, set up a weekly periodical which he called *The Original* and to which he was the sole contributor. In its pages, he considered matters as diverse as pauperism, parochial government, and the attainment of "High Health." His favorite subject, though, was the art of dining, and his discussions of this were excerpted from his journal after his death and published in numerous editions by numerous editors throughout the years—my copy came out in 1881.

It is a cranky little book but a sensible one; and as I reread it the other day, I nodded in agreement, although at times I grimaced at the comestibles that were esteemed in England early in the nineteenth century. I applauded especially one of his invitations: "Can you dine with me tomorrow?—I shall have herrings, hashed mutton, and cranberry tart. My fishmonger sends me word that herrings are just in perfection, and I have some delicious mutton in hashing which I shall direct (Continued on page 298)



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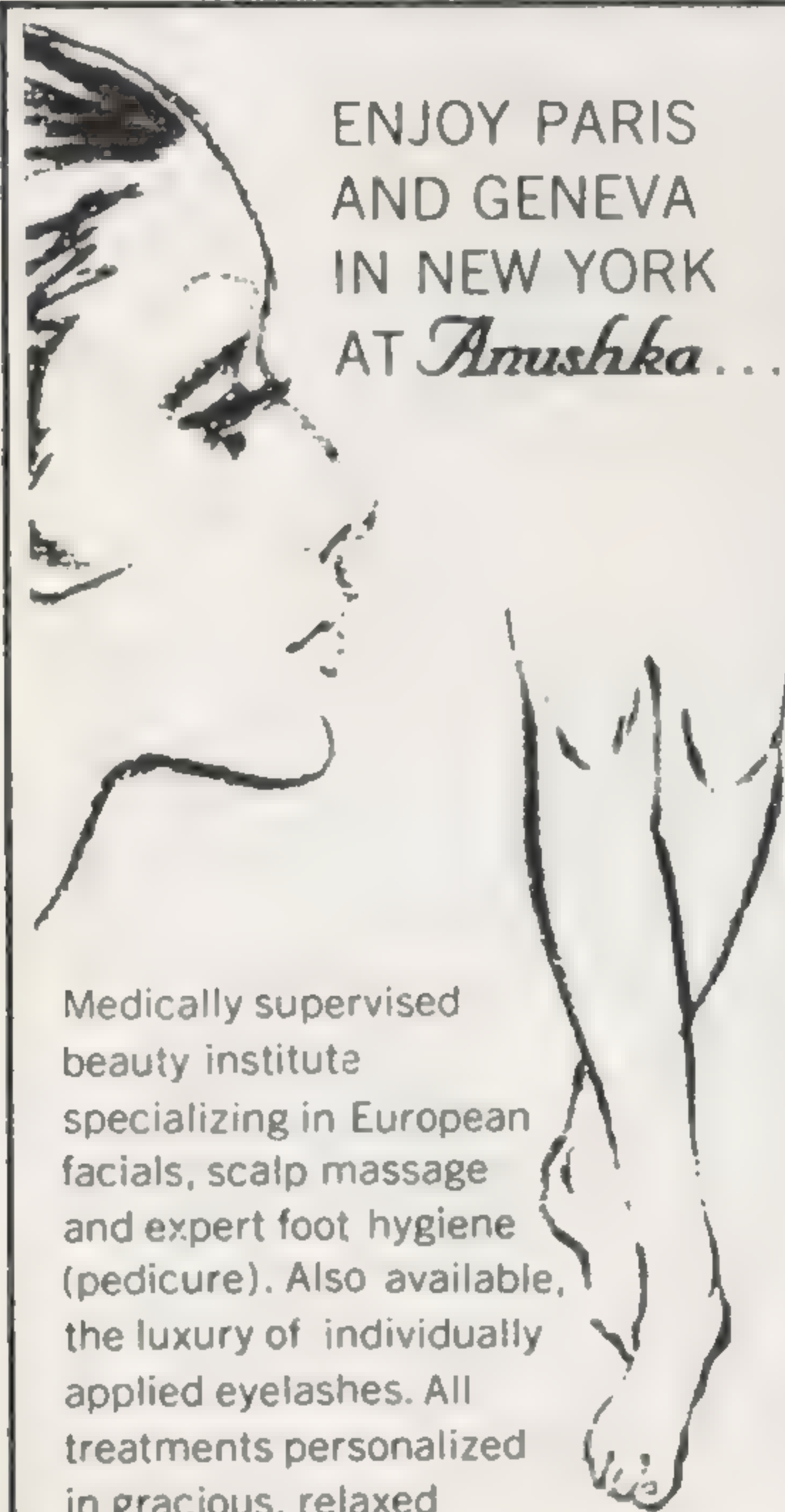
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ADVICE TO HOSTESSES

(Continued from page 297)

my cook to exercise all her art. I intend the party not to exceed six. . . . I am asking as follows. . . ." Bless his heart! I doubt that I would have accepted because the menu makes me go quite queer, but how awfully nice of him to spell out for me what to expect!

Let us not fail to dispatch our thanks in the mail in the next day or two (or, if we have broken a finger, over the telephone); and, if the evening has been unusually agreeable and we are not unduly pinched this month, let us send a small bouquet of flowers.

P.S. Please do not supply background music. ▽

IN WEST AFRICA, SPOKEN MAGIC

(Continued from page 156)

television and are heard on radio—exerting a kind of blackmail on their "victims," singing their praises or vilifying those not generous enough.

A necessary evil to some, an anachronism that others in West Africa accept with a kind of amused resignation, the griot is still a valuable historian—even if he occasionally stretches the facts to flatter a listener. The Afro-American writer Alex Haley was able to discover his family village thanks to a griot, and numerous griots work on behalf of research organizations studying African civilizations. But, above all, the griots are incomparable musicians, playing their instruments with dreamy beauty and freshness: the harp-lute of the Malinkés, the old monochord of the Peuhls, the tambourine and "guitar" of the Wolofs—and their art is just beginning to be discovered in the U.S. For example, the kora player Al Hajji Bai Konte, the subject of a New York newspaper article, is considered by some an equal to the Indian sitar virtuoso Ravi Shankar.

Perhaps the upcoming festival of African arts at Lagos next year will prove to be a good time for us to meet a whole artistic tradition that has nothing to envy in the "high cultures" of Asia and America. ▽

TRANSLATED BY
RICHARD ALLEMAN

EDITOR'S NOTE: *Isabelle Leymarie is an anthropologist who investigates Black music all over the world. While continuing her research in America, she manages to collaborate on a radio show produced in France; it's called Black and Blues.*

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Betty Ford said of her slender figure: "When you sit at the head table, you don't eat much."

BETTY FORD

(Continued from page 268)

vivid and appealing without the help or hindrance of great beauty; an affectionate woman, impulsively spending her energies without counting possible drain-damage to herself; a Midwesterner (she was born Elizabeth Bloomer in Chicago, Illinois, grew up in Grand Rapids, Michigan), with the open countenance and native graciousness that Midwestern implies, Mrs. Gerald Ford, like her counterparts across the country, likes to show her house and talk about her family—speaking in a concerned, serious tone, only occasionally stepped up by humor, and at an expanded slow, almost groping pace that forces her listeners to listen in the same uncommon rhythm.

For over twenty years, the Fords sheltered in a small, archetypal suburban house in Alexandria, Virginia, with every room over-occupied and a swimming pool swallowing the entire backyard. The Twenty-Fifth Amendment to the Constitution made Representative Gerald Ford (Republican, Michigan) the only American Vice-President not actually elected by the American voters; and it put laser beams and Secret Service sentry boxes in that yard, a secretary's desk in an already crowded master bedroom.

These top-security touches (around-the-clock Secret Service agents are the actual keepers of the keys and monitors of every family move) were the final stuffing of a house already lined, filled, piled with evidences of Betty Ford's focus on the other five Fords: photographs, souvenirs, keepsakes (most of the collected plates covering dining-room walls were remembrances of Jerry Ford's career not of his wife's travels); furniture chosen by a political wife and conscientious mother with one eye for conservative, tradition-certified beauty and the other for child-proof hardness. "We built our house," Mrs. Ford said, "when we had just two children. We didn't know there would be two more." The Fords couldn't have known then, either, of the newest "family" member: easy-to-like, smart-with-a-Southern-accent (that means soft sounding but hard to outwit), Mrs. James W. Howe, Mrs. Ford's administrative assistant—invaluable and certainly sent into the household by fate not chance.

It was Nancy Howe, not Secret

Service agents, who accompanied Mrs. Ford on Alexandria shopping binges whenever one of them saw blue. In fact, a newly assigned agent became household-famous for having reported to his superior that the secretary had "gone out with some lady." That was not *some lady*, that was the non-anonymous Mrs. Ford.

Betty Ford is not anonymous and she's not invisible, either. She still belongs to that nostalgic category "a feminine woman" and loves clothes. Over-spilling closets (even, in the Alexandria house, "borrowed" spaces in rooms formerly used by sons) cosseted her special joys: long, formal-reception-rank dresses, hanger to hanger, reflecting more hours spent on ballroom floors than on tennis courts. Two of the most brilliantly gilded of these dresses are a Kasper of Byzantine splendor and an Oscar de la Renta nearly as free-handedly gold-threaded. Clearly, Mrs. Ford does not select the "little dress" nor wear the "safe" classic. She once chose, for an official gathering she knew would be populated by wives in timid pastels, a bold eyebliker print of black and white polka dots.

Frankie Welch is Betty Ford's special designer-friend in Washington (they even collaborated on a tablecloth design for one political clambake); her variations on a single flattering Empire-waisted shape make up a folio of size-six dresses just right for Betty Ford's green/blue-eyed, bronzed-brown-haired coloring and slender-and-getting-smaller figure. "I once went on a diet to lose weight," she said; "but now, I can't seem to gain." Then, with a characteristic twist in the smile, "When you sit at the head table, you don't eat much."

The unprecedented political situation that seated Gerald R. Ford and his wife at endless head tables has opened up startling possibilities for his wife as well; but Betty Ford is ready for the change, and she is prepared. Readiness is part of this woman's nature. Those born—as she was—when the sun was in Aries are said to be impatient, to welcome change, to want to be first, to like to be boss.

Discussing summer stays and winter holidays at the family's condominium *pied-à-mont* at Vail, Colorado, Betty Ford said,

(Continued on page 300)

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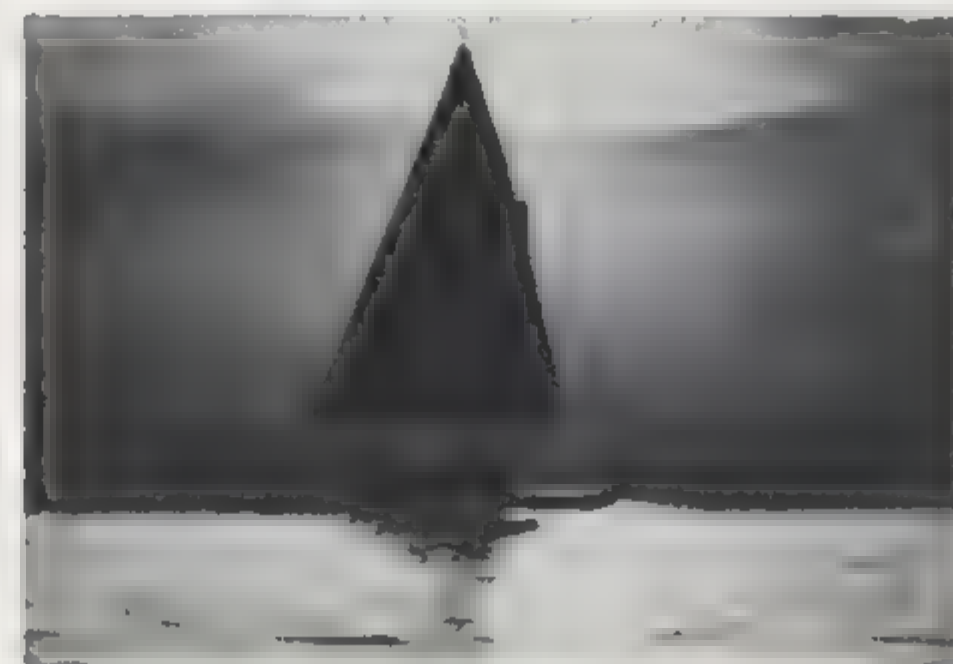
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Betty Ford, on her husband's travels:
"I wake up in the middle of the night
and say, 'What are you doing here?'"

BETTY FORD

(Continued from page 299)

"I could never live all year in the same place." (The Ford year also includes winter sun-soaks in Palm Springs and—only rarely—stops at the home-state house in Grand Rapids.) Today, she still names dance revolutionary Martha Graham, with whom she studied as a young girl, as her "inspiration," revealing a continuing taste for stage lights and dramatic impact, though decades have passed since her two years of New York professional dance training and the dance teaching to underprivileged children she found rewarding when she returned to the Midwest and fashion retailing jobs. (Many of her volunteer activities in the intervening years in Washington have revolved around children.)

One very highly placed colleague-wife is said to refer to Mrs. Ford, perhaps with a glimmer of condescension, as "the Glamour Girl"; but Betty Ford does have a kind of glamour: No matter how conventional her life or how discreet her behavior, in her spirit there is the openness of possibility; and at fifty-five she retains a girlishness, a willingness still to enjoy, not to be too rigid or too creakily motherly to take off her shoes and stroll through the grass.

Both Fords were prepared for their new status by Gerald Ford's twenty-five years in Congressional office and particularly by his position as Minority Leader of the House of Representatives. Congressmen's wives have their own well-defined usefulness in Washington's political machinery, and the job of the wife of the Minority Leader is to lead wives.

Quick intelligence and perceptive eyes helped Betty Ford the day of her first Governmental receiving line, when as the wife of a freshman Congressman she watched wives older and politically weightier to see "whether I should keep my gloves on, take them off, or just remove the right one to shake hands." (The answer to that: both on or both off.)

When Bess Truman thanked her guests for coming to the White House through a rainstorm, Betty Ford recognized the courtesy needed—and found—at the top wifely rank. "I don't understand people who don't learn anything from a new experience," she said. After twenty-six years of Washington experiences, Betty Ford has learned the valor of discretion and how to parry a

leading question with a non-following but still responsive answer.

Motherhood was preparation, too, requiring resourcefulness and quick reactions to the unexpected. Susan Ford, a seventeen-year-old about-to-be senior at a Maryland school for girls, is warm, intelligent, kind, and a most attractive presentation of her mother's skills at mothering. The two women obviously share a happy closeness within the otherwise-male family circle.

If Mrs. Ford can be a bit wry-to-rueful about the motorcycling exploits of twenty-two-year-old Jack (a student at Utah State University), she was happily zealous in preparing last summer for the wedding of Michael, twenty-four, to a fellow student at Gordon-Conwell Theological seminary in South Hamilton, Massachusetts, a suntanned Maryland blonde named Gayle Brumbaugh with whom he also studied at L'Abri, a Christian community in Switzerland. The youngest son, Steven, eighteen, will be entering Duke University this fall.

But, in spite of her evident dedication to these children, a kind of surprise seems to overtake Betty Ford at the thought of all that has happened around her: "I used to say," she remarked, "that I should have been an old maid, because I really do like things to be neat" . . . hearty laughter—family living isn't neat.

What effect have the long hours and incessant travel of Gerald Ford's career had on family life? Just like millions of other Executive Wives, Betty Ford has shouldered many of the parental responsibilities; and if the tensions involved have aggravated a physical pain-in-the-neck of that pinched-nerve variety, that's another "Made in America." The suburbs are filled with women "widowed" by the boardroom-and-golf-course concentrations of their husbands. Betty Ford minimizes alone-at-home-liness by saying, "I wake up in the middle of the night and say to him: 'What are you doing here?'"

It has sometimes been said of such a wife as Betty Ford, "His career passed her by"; but, in this case, Gerald Ford's career and his wife's potential seem to be drawing into the same station. Her place now will be at her husband's side—in an extraordinary historical transition, a focus for every American woman. ▽

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Any woman who is dating a divorced man with children is probably no stranger to feelings of strain, resentment, or confusion that both she and the child can experience during their encounters. If you are married to a man whose children from a former marriage visit your home regularly, perhaps you have accepted these feelings as a nagging but familiar part of your life. According to psychiatrist and marriage counselor Dr. Rebecca Liswood, it is a rare woman who has the warmth, maturity, and compassion to make the necessary effort in gaining the confidence and friendship of a man's children so that their meetings with their father—and with her—will be healthy, positive experiences for everyone concerned.

"Even when the new woman thinks that she is relating well to a child," said Dr. Liswood, "in reality, she may feel that she is competing with the child for the man's attention—and the child may feel threatened by her for the same reason." The woman may resent the child as a reminder of the man's past or she may resent the man's contacts with his former wife—the same way he would resent her continued contacts with a former husband or former lover.

Sometimes, in the same situation, a woman doesn't like a child—many couples split up because they can't stand each other's children. A woman may feel that she's giving up her peace of mind and time alone with the man so that, while she "babysits," the former wife can relax or go out on a date. If the woman has never had children of her own, she may, quite simply, find it irritating to be around a child. Very often the new woman in a man's life wishes in her heart of

hearts that the man's children and his previous wife would somehow "just disappear" so that she would never have to hear about them or be bothered with them again.

The obstacles a woman faces in forming a good relationship with a man's children may be compounded not only by her own feelings and those of the man but also by those of the former wife. Besides being jealous of a child's admiration for the new woman, the former wife may simply resent the new woman because she is younger or more attractive or more accomplished than she is. Then again, as the former wife realizes that she has lost claims to her former husband—both emotional and financial—she may become vindictive or antagonistic and, in some cases, use the child as a weapon of her hostility and frustration.

But where does this leave the child—who probably never wanted his parents to divorce in the first place and is at a loss to understand exactly what his role should be in relation to the parade of dating partners or prospective "new mommies" or "new daddies" with whom his parents inevitably confront him?

"Most adults," Dr. Liswood pointed out, "do not think at all of the children's emotional reactions. To begin with, most children have a terrible feeling of being rejected. One little boy, whose parents brought him to see me, said, 'My mother wants to get rid of me—she wants my father to send me to camp for the summer.' Children also feel rejected by the father—who has already left and who sometimes promises to call for them or do something with them but doesn't keep his promise—and, finally, they feel rejected by the new woman, who usually doesn't want them around at all."

Long after a marriage situation has become hopeless, said Dr. Liswood, children still fantasize that their parents will get back together again. Many children, she added, are confused by the "new morality," which they see their parents practicing with new partners, but which clashes with the traditional moral con-

cepts they are taught in school.

Quite often children who appear to be resentful do not dislike the new woman—they may simply be afraid to become attached to her for fear she will break up with their father and leave them. On the other hand, getting close to a man's children and being their friend might be a responsibility and an effort that the new woman doesn't want to make. Instead, she's polite but keeps the children at a distance. As a result, the children usually end up feeling rejected and react to her with resentment.

"Children want to be liked," said Dr. Liswood. "They look forward to being with their father and they're usually anxious to relate pleasantly to his girl friend or new wife. Consequently, if she reacts with resentment, they are surprised and hurt. A man must see his children—and when he sees them, almost always he wants the new woman in his life to be with him. If she refuses to accept his children, in his efforts to please her and to avoid guilt feelings towards his children, the man will literally be torn apart—and this usually spells the destruction of a courtship or remarriage. If the woman makes an effort, the man will feel more secure and the children will not be injured emotionally."

"I think it's much easier for a woman who is already a mother to become a stepmother," said one young woman who is both. "I don't believe in being just a good-time Charlie or a once-a-week friend. I think a woman should get to know her husband's children as her own and treat them equally. If you see one of them needs a new pair of shoes, go out and buy a pair. Look after their interests. Listen to their problems. Show affection. Tell them you love them—sometimes it has to be said... they may not trust you enough in the beginning to understand just by the things you do."

The trick is to be yourself. Face your real feelings and discuss them with the man in your life. No emotional involvement with another human being is worth anything unless it is sincere, and any psychiatrist will tell you that it is injurious to a child to see adults playing games. Instead of wasting your time feeling resentful or jealous, why not work on building a healthy relationship with the man you love?

Sometimes the rewards of gaining a child's trust are beyond any woman's expectations. The first time they met, one eight-year-old took her father aside and whispered to him, "You should marry her." Now the child looks at her stepmother adoringly and says to her, "I'm lucky—I have two wonderful mothers." ▽

ACCESSORY DETAILS

Page 219 and 220: Tights: Beautiful Bryans, Bergdorf Goodman. Shoes: Yves Saint Laurent, at Lord & Taylor. **Page 222:** Earrings by Trifari. Scarf by Karl Lagerfeld for Chloë, at Henri Bendel. Shoes by Ferragamo, at Saks Fifth Avenue.

Page 223: Hat by Scott Barrie. Earrings by Jules van Rouge. Blue scarf (around neck) by Doro. Tasseled scarf by Geoffrey Beene for Jewel Case, at Bergdorf Goodman. Judith Leiber belt, at Saks Fifth Avenue. Tights by Roman Stripe, at Bergdorf Goodman. Shoes by Bruno Magli, at Bloomingdale's.

Page 224: Sunglasses by Ultimate Spectacle. Givenchy gloves.

Page 225: Earrings: Peter & Peggy for P.C. Designs, at Bloomingdale's. Scarf: Karl Lagerfeld for Chloë, at Henri Bendel. Peter & Peggy for P.C. Designs pin, at Bloomingdale's. Bangles: Catherine Stein and Alexis Kirk. Halston gloves.

Page 226: Don Kline hat. Earrings and pin by Trifari. Belt: Anne Klein for Calderon. Grandoe gloves. Knee socks: Burlington/Adler. Shoes by Ferragamo, at Saks Fifth Avenue.

Page 227: Scarves by Echo Scarfs. Sweater: Yves Saint Laurent for Jane Irwill. Pants: Kasper for J.L. Sport. Bangles: Alexis Kirk and Peter & Peggy for P.C. Designs. Socks: Hanes. Shoes: Florence Otway for Carolini, at Miss Bergdorf of Bergdorf Goodman.

Page 228: Yves Gonnet muffler.

Page 229: Pin: Ann Pearce for La Crasia, at Henri Bendel. Bracelets by Bijoux Lanvin, at Saks Fifth Avenue. Judith Leiber clutch, at Bonwit Teller. Tights by Hanes. Shoes by Bruno Magli, at Bloomingdale's.

Page 230: Jewelry: Diane von Furstenberg for H&S Originals. Bag: Judith Leiber, at Saks Fifth Avenue. Christian Dior tights, at Lord & Taylor. Sandals: Customcraft by Rossi.

Page 231: Trifari earrings. Jewel Case dotted scarf. Stripe scarf: Peter & Peggy for P.C. Designs, at Henri Bendel. Shalimar Vanity gloves. Judith Leiber bag. Christian Dior tights, at Lord & Taylor. Givenchy shoes, Delman Shoe Salon, Bergdorf Goodman. **Page 232:** Earrings, pin at belt, and black-and-rhinestone bracelets by Trifari. Rhinestone strap bracelet: Diane von Furstenberg for H&S Originals. Customcraft sandals, Delman Shoe Salon, Bergdorf Goodman.

Page 234: Earrings and bangles by Diane von Furstenberg for H&S Originals, at Bloomingdale's.

Page 235: Top: Pin and cuff by Tracy, of Course. Shoes by Customcraft, at Delman Shoe Salon, Bergdorf Goodman. . . . Bottom: Earrings by Jules van Rouge. Shoes: Customcraft.

Page 236: Earrings by Peter & Peggy for P.C. Designs. Anne Pearce for La Crasia bracelet.

Page 237: Top right: Earrings by Trifari. Doro scarf. Van Raalte tights.

Customcraft shoes, at Delman Shoe Salon, Bergdorf Goodman. Bottom right: Bracelet: Diane von Furstenberg for H&S Originals. Van Raalte tights. Customcraft shoes, at Delman Shoe Salon, Bergdorf Goodman.

Page 238: Clip (in hair) and bracelet by Tracy, of Course. Morris Moskowitz bag. Sandals: Delman.

Page 239: Top: Hat, clips, and bracelets by Jean-Louis Scherrer. Van Raalte tights. Customcraft sandals. . . . Lower: K.J.L. clip. Van Raalte tights. Sandals: Bonnie Smith for Stan Kimel, at I. Miller.

Page 240: Silk flowers (at waist) by Dulken & Derrick. Sandals: Yves Saint Laurent, at Bloomingdale's.

Page 241: Silk flower by Diane Love. Sandals: Shoe Biz, at Henri Bendel.

Page 242: Herbert Levine sandals, at Delman Shoe Salon, Bergdorf Goodman.

Page 243: Belt: Lee Menichetti, at Saks Fifth Avenue. Sandals: Yves Saint Laurent, at Bloomingdale's.

Page 244: Hat by Scott Barrie. Trifari earrings. Gloves by Crescendo-Superb. Umbrella: Anne Klein for D. Klein. Tote, at Bloomingdale's. Belle-Sharmer tights, at Lord & Taylor. Shoes: Bruno Magli, at Bonwit Teller.

Page 245: Hat by Lipp. Scarf by Ferragamo. Bottega Veneta bag. Belle-Sharmer tights. Shoes: Ad Lib, at Saks Fifth Avenue.

Page 246: Sunglasses by Eugene. Shoes: Ferragamo, Saks Fifth Avenue.

Page 247: Don Marshall hat, at Bergdorf Goodman. Ferragamo scarves. Morris Moskowitz belt. Penn-Carol tights. Bruno Magli shoes, mid-September at Bonwit Teller.

Page 248: Veumont beret. Scarf by Echo Scarfs. Muffler: Peter & Peggy for P.C. Designs. Judith Leiber bag. Gloves: Crescendo-Superb. Tights: Belle-Sharmer, Lord & Taylor. Shoes: Andrea Pfister, Lord & Taylor.

Page 249: Left: Scarf by Echo Scarfs. Morris Moskowitz belt. Bracelets by Alexis Kirk. Halston gloves. Berkshire tights. Shoes: Yves Saint Laurent. . . . Right: Sunglasses by Eugene. Jewel Case scarf. Gloves by Crescendo-Superb. Belle-Sharmer tights, at Lord & Taylor.

Page 250: Left: Glasses by Bernard Kayman. Diane von Furstenberg for H&S Originals earrings and bracelets. Gloves: Halston. Right: Flower by Dulken & Derrick. Pin: Ann Pearce for La Crasia. Judith Leiber bag.

Page 251: Tights by Beauty Mist. Yves Saint Laurent shoes.

Page 252: Scarf by Peter & Peggy for P.C. Designs. Judith Leiber clutch. Schiaparelli tights, at Lord & Taylor, N.Y. Shoes by Bruno Magli.

Page 253: Left: Scarf by Karl Lagerfeld for Chloë, Mark Cross bag. Tights by Schiaparelli. Shoes: Andrea Pfister. . . . Right: Hat by Scott Barrie. Muffler: Peter & Peggy for P.C. Designs. Schiaparelli tights. Shoes: Isabelle of Madrid for Pankin International, at Shoe Biz, Henri Bendel.

Page 262: K.J.L. bracelet, at Saks Fifth Avenue. Sandals, at Saks Fifth

Avenue.

Page 263: K.J.L. bracelets, at Saks Fifth Avenue.

Page 264: Earrings and pin: Trifari, at Saks Fifth Avenue. Cuffs by Ann Pearce for La Crasia.

Page 265: Cuff by Peter & Peggy for P.C. Designs. Sandals: Customcraft by Rossi.

Page 280: Left: Veumont beret. . . . Right: Veumont beret. Ferragamo scarf.

Page 281: Madcaps hat: Hutzler's. Ferragamo scarf. Sweater by Korri-gan. Morris Moskowitz belt. Buscarlet gloves, at Saks Fifth Avenue.

Page 282: Hat by Madcaps, at Bergdorf Goodman. Gloves by Hansen Knits. Bangles: Design Jewels International. Barry Kieselstein ebony bangle. Belt by Morris Moskowitz.

Page 283: Left: Don Marshall hat. Scarf on hat by Jewel Case. Estancia bag. Gloves: Hansen Knits. Top right: Don Marshall hat. Ferragamo scarf. Belt by Morris Moskowitz.

Page 284: Don Marshall hat. Scarf around hat by Jewel Case. Cisco scarf. Clutch: Anne Klein for Calderon. Buscarlet gloves, at Saks Fifth Avenue.

Page 285: Left: Veumont beret. Belt: Morris Moskowitz. Buscarlet gloves, Saks Fifth Avenue. Right: Veumont beret. Halston gloves. Estancia clutch.

Page 286: Left: Hat by Madcaps. Gloves: Hansen Knits. Yves Gonnet muffler. Trifari pin. Sweater: Garland. Belt: Guido Imports, Bonwit Teller. Top right: Hat: Madcaps. Doro muffler.

Page 287: Umbrella by Mespo. Hat by Madcaps. Yves Gonnet muffler.

Page 288: Hat by Don Marshall. Ferragamo scarf. Givenchy gloves: Moccasins by Herbert Levine.

Page 289: Left: Beret by Kaygol. . . . Right: Kaygol beret. Scarf by Peter & Peggy for P.C. Designs. Belt by Guido Imports. Ungaro bag.

Page 290: Doro scarf. Van Allen clip. Bangles by Tracy, of Course.

Page 291: Left: Sandals: Yves Saint Laurent. . . . Right: Cigarette case: M&J Savitt. Richard Walker belt: Bergdorf Goodman.

Page 292: Doro scarf. Sandals: Customcraft by Rossi, at Altman's.

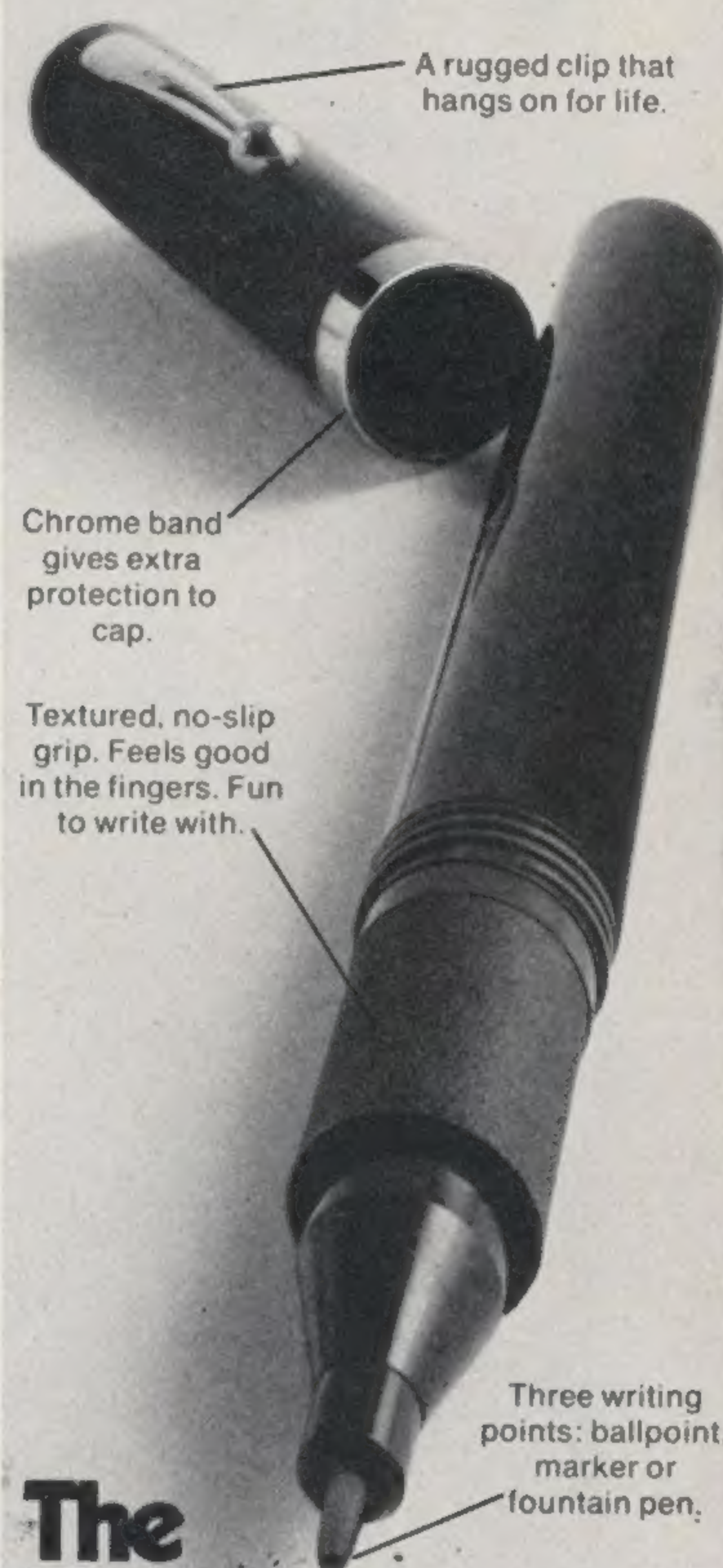
Page 293: Jules van Rouge earrings. Black Qiana nylon scarf: Doro, Saks Fifth Avenue. Clip: Peter & Peggy for P.C. Designs. Golden bangle: Eva Graham for Graco Imports. Other bangles: Design Jewels International. Sandals: Yves Saint Laurent.

Page 294: Bottega Veneta scarf. Clips by Van Allen. Donald Stannard bracelets.

Page 295: Trifari earrings. Doro scarf. Clip on scarf by Van Allen. Pin by Peter & Peggy for P.C. Designs. Morris Moskowitz belt. Bangles: Design Jewels International, St. Clair for Hunting World and Eva Graham for Graco Imports. Cigarette case: Primavera. . . . Bottom right: Earrings: Jules van Rouge. Doro scarf around neck. Cigarette case: Whiting & Davis. Barry Kieselstein bangles.

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Page 223:

Navy coat, shirt, and skirt. By Kasper for Joan Leslie. Dayton's; Gidding-Jenny; O'Neil's; Rich's.



Page 262:

Long dress of black-and-silver cut chiffon-velvet. By Bill Blass. L.S. Ayres; Balliet's; Dayton's; Frost Bros.; Halle's; Neusteters; O'Neil's; Swanson's.



Page 263:

Long dress of white matte jersey with rhinestones. By John Anthony. Dayton's; Swanson's.



Page 265:

Bugle-bead jacket over black pyjamas. By Hubert Latimer for Mollie Parnis. Balliet's; Maison Blanche; Swanson's.



Page 288:

Black, brown, and white checked pants suit. By Kimberly Knitwear. Hutzler's; O'Neil's; Rich's; Sakowitz; Swanson's.

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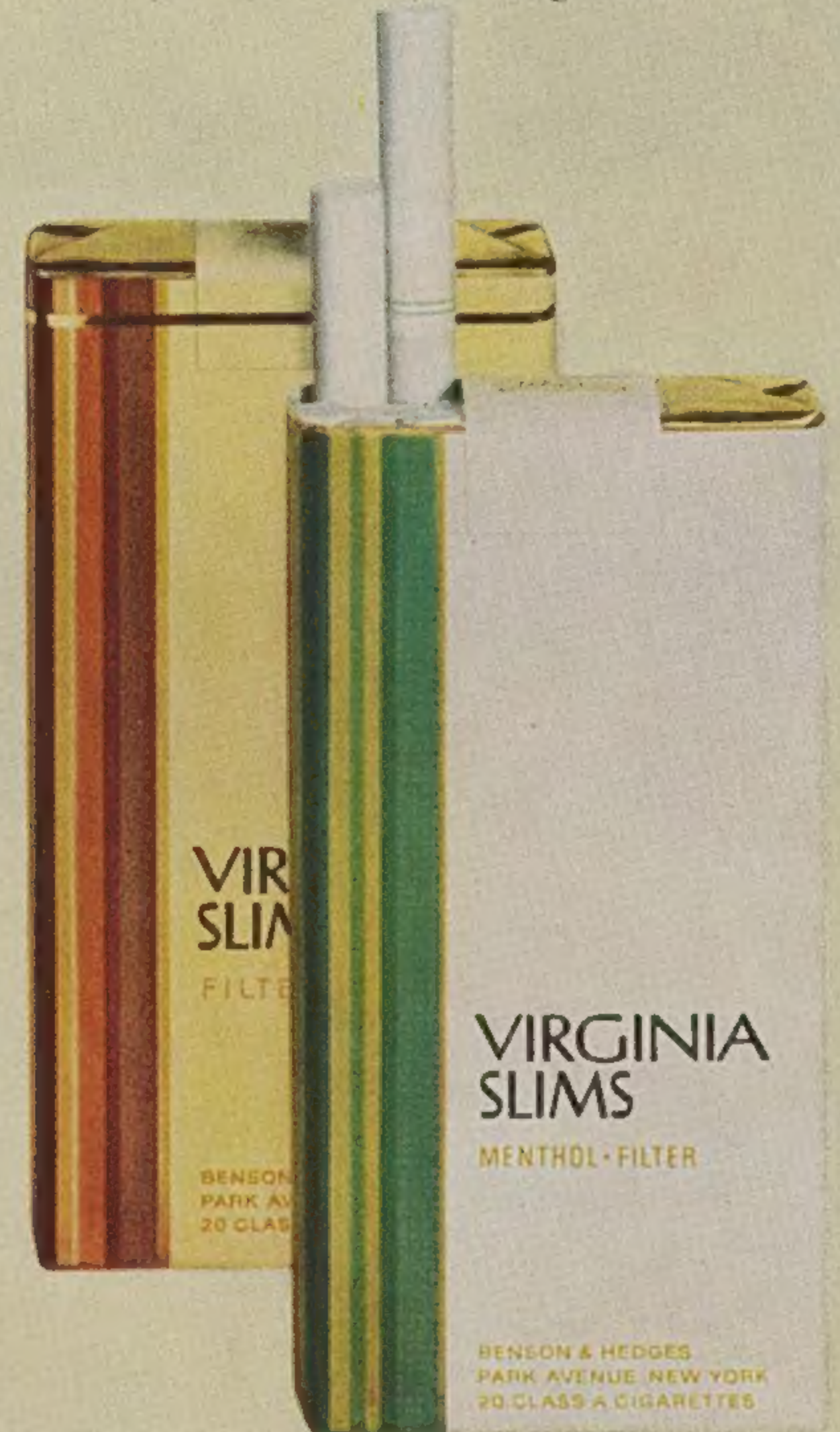


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